

AUGUST 15, 1953

MOTION PICTURE HERALD

*Industry to Press for
Tax Repeal in 1954
Following Eisenhower
Promise of "Reduction"*

MPAA REAFFIRMS CODE SUPPORT

REVIEWS (In Product Digest): THE DIAMOND QUEEN, THE STAND AT APACHE RIVER

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"HAS LEO BEEN
DRINKING?

HE'S SO
HIGH!"



**NO, dear friends, here's what's
making him so GLEEFUL!**



"BAND WAGON" IS A NATIONWIDE SMASH!

Not only at Radio City Music Hall where in the 5th week of a long run it's M-G-M's Biggest Musical in 2 years, but everywhere it's the same. For instance, Biggest M-G-M Musical in 2 years in Philadelphia and Atlantic City. Washington, D. C. second week continues to be top M-G-M musical in 2 years. Toronto sensational, best M-G-M musical in 12 months. Pittsburgh and Rochester terrific. In first 54 spots happy patrons are climbing aboard. Hitch "The Band Wagon" to your theatre for a long and merry run!



THE FANS LOVE "MAIN ST. TO BROADWAY"!

Names make boxoffice news and in the first 39 engagements of this Lester Cowan production the folks are flocking to see the greatest assemblage of top show business personalities ever. A love story that's socko for the fans. An exploitation gold-mine.



"LILI" IS A DILLY!

Every new date adds further to the fame of M-G-M's enchanting Technicolor Musical. At press time the Toronto opening is close to house record and in New York its 21st week is best since the 15th. Long runs continue in N. Y., Kansas City, Portland, Chicago, Buffalo, Houston, Cincinnati, Seattle, Oakland, as the list of extended engagements mounts. A showmanship delight that pays off.



LANA'S "LATIN LOVERS" LOOKS LOVELY!

Exciting trade forecast for M-G-M's next big Technicolor Musical with the "Bad and Beautiful" girl in a racy romance of gay Rio.



YOU'LL REMEMBER SEPTEMBER!

Trade talk is HIGH about the "SEE FOR YOURSELF" Trade Previews for exhibitors in 100 cities following M-G-M's "SEE FOR YOURSELF" Sales Meeting at the Studio, where 10 Big Pictures, largest number of top attractions ever produced for consecutive release, will be screened.

A black and white illustration of a man in a suit climbing a large flagpole. The flagpole is covered in banners that read: "GREAT IN CLEVELAND!", "GREAT IN BALTIMORE!", "GREAT IN READING!", "GREAT IN HARTFORD!", "GREAT IN WASHINGTON!", and "GREAT IN MEMPHIS!". The man is at the bottom of the pole, reaching up. The background features a large American flag with stars and stripes. In the foreground, there is a body of water with a small island and a ship.

GREAT IN CLEVELAND!

GREAT IN BALTIMORE!

GREAT IN READING!

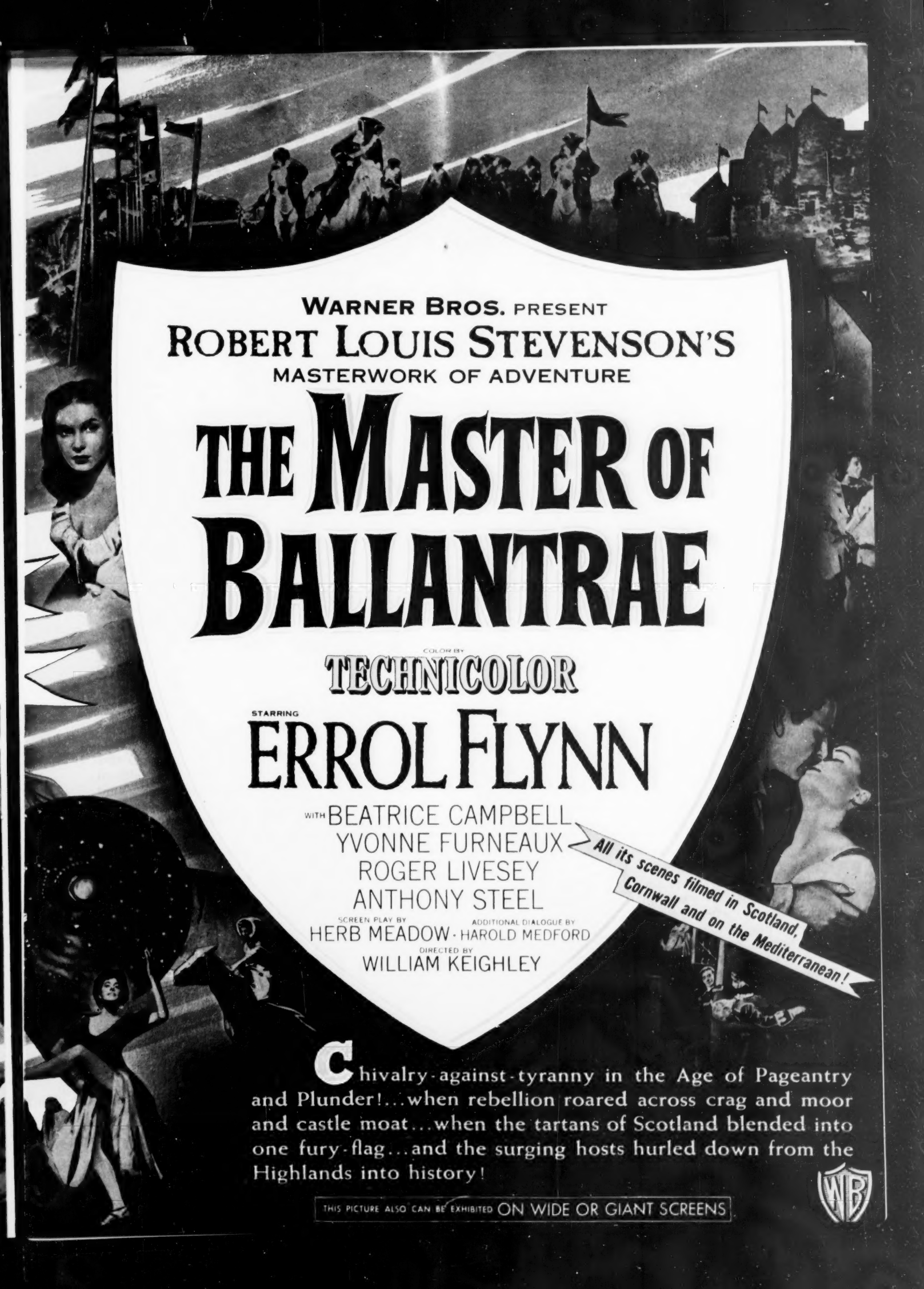
GREAT IN HARTFORD!

GREAT IN WASHINGTON!

GREAT IN MEMPHIS!

BANNER BUSINESS EVERYWHERE!

BULLETIN: 25 MORE DATES
JUST REPORTED-AND ALL GREAT!



WARNER BROS. PRESENT
ROBERT LOUIS STEVENSON'S
MASTERWORK OF ADVENTURE

THE MASTER OF BALLANTRAE

COLOR BY
TECHNICOLOR

STARRING
ERROL FLYNN

WITH BEATRICE CAMPBELL
YVONNE FURNEAUX
ROGER LIVESEY
ANTHONY STEEL

SCREEN PLAY BY
HERB MEADOW · HAROLD MEDFORD
ADDITIONAL DIALOGUE BY
DIRECTED BY
WILLIAM KEIGHLEY

*All its scenes filmed in Scotland,
Cornwall and on the Mediterranean!*

Chivalry - against - tyranny in the Age of Pageantry and Plunder!...when rebellion roared across crag and moor and castle moat...when the tartans of Scotland blended into one fury - flag...and the surging hosts hurled down from the Highlands into history!

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS





**THE BIGGEST ATTRACTION
IN THE INDUSTRY TODAY!**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 7

August 15, 1953



Hard Action—Soft Words

THE action of the President in refusing to sign the Mason Bill repealing the tax on motion picture theatre admissions was a hard blow to the industry. The particular circumstances increased the disappointment because hopes for repeal this year had been raised by the swift and virtually unanimous passage of the measure by both houses of Congress.

Some statements in President Eisenhower's "memorandum of disapproval" which gave the reasons why he did not approve the bill are encouraging for the future; others are not. Presumably the prime reason for rejecting tax relief to theatres was that the Administration decided on a policy of no tax reductions of any kind this year. That was the reason for the passage of the bill extending the excess profits tax (a type of tax which Mr. Eisenhower attacked in his election campaign). It is regrettable that the "memorandum of disapproval" went further than that.

However, Mr. Eisenhower has taken the position that the theatre admissions tax is just one of a number of excise taxes that require revision next year. He has promised to recommend "a reduction" next January and went on to comment, "Action could be taken by the Congress early in 1954 and relief could be given at that time."

These are soft words. Elsewhere in two places in the memorandum the President stated that the country "cannot afford the loss of any revenue." There is no certainty that the budget will be any nearer balanced in 1954 than this year. The President also asserted that "it is unfair to single out one industry for relief at this time". The Congress did not think it was unfair but only just and prudent.

The "memorandum of disapproval" also stated, somewhat gratuitously, that "the basic causes of the industry's distress arise from new forms of competition." The President might well have passed over that argument because the reasons for "the industry's distress" are multiple and "the new forms of competition", principally TV, are not subject to a twenty per cent tax.

The effect of the President's action is to have the matter of tax relief for theatres reviewed with all other excise taxes when Congress reconvenes in January. Unfortunately, it is likely that as much or more emphasis will be placed at that time on finding new taxes as on cutting or eliminating old ones. This is true because many tax cuts already have been voted: (effective January 1, 1954)—a ten per cent cut on individual income taxes and elimination of the thirty per cent excess profits tax; (effective April 1, 1954)—reduction of the corporate tax from 52 per cent to 47 per cent and cuts in whiskey and other alcoholic beverages, cigarettes, gasoline, fuel oil, automobiles, sporting goods and truck taxes.

Well Done!

Columbia Pictures' production of "From Here to Eternity" is a noteworthy development in several important respects. It has received an extraordinary and well-merited critical acclaim. The public has responded in impressive numbers.

Yet this production is based upon a recent novel which contained a formidable array of problems with respect to the screen, many of which appeared to be of such proportions as to tax the experience, skill and judgment of any group of creative workers. Credit in a large measure for solving so happily the threatening problems belongs to Mr. Harry Cohn, Columbia head, who with his co-workers succeeded in preserving the dramatic impact of this powerful novel, meanwhile dispensing with much shocking incident and language which in a motion picture would only have aroused public resentment and limited its audience.

"From Here to Eternity" is another proof in the long series that given sufficient ability and goodwill a producer is able to bring to the screen the best in the available dramatic material without outraging the sense of decency of an audience.

—Martin Quigley

Furthermore, powerful groups representing many votes on whom members of the Congress will have their eyes during the 1954 election year are pressing for other changes including tax credit for working wives and more liberal deductions for medical expenses and dependents. The total tax revenues to be lost in 1954, according to laws already approved, completely dwarfs the one hundred to one hundred and twenty million that the President said would have been the net loss if he approved the Mason Bill.

* * *

The tax outlook is reviewed here not to discourage but to indicate the magnitude of the task ahead of the COMPO tax committee and every individual member of the industry. Results obtained this year, though short of complete success, show what teamwork can accomplish. The 1954 campaign will be even more difficult but the plight of thousands of theatres warrants and requires complete victory at the earliest possible moment.

■ ■ ■

Q Reporting from Berlin recently Jack Gould, television editor for the "New York Times," noted what may be another Russian "first"—the use of pornography to make television propaganda programs more palatable. This might be considered another sign that the Communists are losing their political grip on subjugated people.

Letters to the Herald

No Cure-All

TO THE EDITOR:

I have been reading everything I can get on 3-D and talking to everybody I can who has seen 3-D or has had experience with 3-D. I am convinced that the present two-machine-glasses method is headed for trouble and will soon prove of little value to any one except the makers of raw film stock.

When you consider all the extra cost in film rental, film delivery service, operators, and glasses, not to mention extra equipment cost, plus the many small increased costs such as carbon, electricity, depreciation, etc., then take a look at the public reaction to glasses, intermission, and extra delay from mechanical defect due to the two machine method and imperfect film out of frame, etc., sure to trouble later runs. After all this, sit down and read about later 3-D pictures doing only average business. It occurs to me that our industry has gone plain crazy and is grabbing at straws.

I feel that exhibitors should refuse to show further 3-D pictures until such time (if ever) that we can project a good clear 3-D picture from one machine and it can be viewed without the use of glasses. If we exhibitors don't speak out and be heard now, we will continue to get more 3-D pictures with impossible price tags plus increased operating cost and continue to have fewer show-going people.

The wide screen may hold some hope to increased business but I fear that this too can be overdone, as I don't think the public will want to see people presented in the size of large giants. The extra screens at the sides will no doubt improve the presentation of the picture some; however, I doubt if it will greatly improve the box office as I feel that people usually follow the action and the stars, usually shown in the center of the screen anyway. If the wide screens lead to large extra sound costs, it too can become unprofitable for small theatres.

I think the industry should take a middle of the road policy in new experiments and concentrate on producing more *A* pictures in the present standard film.

If the tax is eliminated, we will be able to bring back the glitter to show business. How many so-called up and going businesses of today could survive under a 20% sales tax? How anyone with this thought in mind can dare say our business is anywhere except at the top of the list of successful businesses of today is beyond my understanding. With our present standard method of projection, we are delivering unquestionably the world's finest entertain-

To Martin Quigley:

Your editorial, "Playing with Fire" (The HERALD, August 1), is so sound, so wise and so timely that I hope everyone in the industry will read it and take it to heart.

It is an eloquent manifestation of your deep and abiding faith, not only in the industry but in the public which we serve and on whose support we depend.

As you say, we must keep the faith. I am sure that this must be the resolve of every person who wants to advance the best interests of the motion picture and of the public.

Congratulations on an inspiring message!—ERIC JOHNSTON, President, Motion Picture Association of America, Inc.

△ △ △

To Martin Quigley:

You are, in my opinion, so right in the position you have taken (Playing with Fire, The HERALD, August 1) and therefore these few words of applause to you for the comment you have seen fit to make in the interests of the Production Code.—WILLIAM F. RODGERS, New York City.

ment. Show business is not what it once was and it never will be again, because new mediums of entertainment have found their way to the public and will remain. We still and always will have plenty of following to cure all the industry's financial ailments if we can obtain relief from the 20% tax which we are rightfully entitled to and without which we cannot survive regardless of how many new methods of presenting our programs are invented. We no longer have a monopoly on the entertainment world and therefore can survive only by the elimination of the ticket tax.

There is nothing wrong with the movie business that good pictures, fair rentals, and tax elimination can't cure.—VERNAL M. ELLIOTT, Clayton Theatre, Clay City, Illinois.

For Better 3-D

TO THE EDITOR:

The producers and film companies will have to put out better 3-D pictures than they are or the theatre business is on the way out. People are tired of the same old gimmicks all the time.—T. CALLAGHAN, Sandusky Ohio.

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WITH a cause and effect pattern, the death of the Mason admission tax exemption bill is being followed swiftly in scattered areas of the country by increases in box office price scales. Many theatres, looking forward to the elimination of the tax, held off price increases for months. Now the bars are down, and with some operators already having taken the step, it is expected that many others will follow. In other situations, where the market will not absorb admission hikes, exhibitors say theatre closings are inevitable.

► "Job Night," a promotion being offered by some theatres in downstate Illinois as an added attraction, has been ruled illegal by Latham Castle, attorney general of Illinois. To participate in "Job Night" a person must file an application seeking a job as good will ambassador for the theatre. Along with the application goes a theatre ticket. On "job night" a ticket is drawn and the person who holds the number is paid the sum of money, if he accepts the job within three minutes to act as good-will ambassador and promote the theatre.

► Twentieth Century-Fox has not applied for any patents covering its CinemaScope process nor does it plan to, Spyros P. Skouras, president asserted this week. The position, he emphasized, is in keeping with the company's policy of making its technical improvements available to the entire industry.

► Business is slow in Milwaukee because it's summer and business always is slow in the summer, opines John R. Freuler, who ought to know. He's been in the industry since 1905, and owns the new Century and the remodeled Atlantic in the home of the Braves. He's been checking his books back to 1910, and, sure enough, the records bear him out. You just wait out the period from the first week in June to the final week in July.

► Photographing the climbing of Mount Everest was a problem peculiar and interesting, Tom Stobart, official cameraman to the British

On the Horizon

MPAA REAFFIRMS CODE AS "CONTRACT WITH PUBLIC"

The board of directors of the Motion Picture Association of America Wednesday afternoon formally reaffirmed their support of the Production Code. Eric Johnston, MPAA president, informing the press of the board's action Wednesday afternoon at Association headquarters in New York, said,

"Reports that producers were weakening in their support of the Code are pure and utter nonsense. The board unanimously reaffirmed its firm and wholehearted support of the Code. It is a contract with the American people."

Explaining in detail the organized industry's support of the Code, Mr. Johnston continued, "There has been a feeling in some areas both within and outside the industry that the Code or some parts of it are out of 'style'. The Code has nothing to do with 'style'. It is a living and vibrant document that deals with principles of morality and good taste. These are ageless."

He detailed the arguments in favor of self-regulation and pointed out that the Code has been the industry's most valuable weapon in fighting local political censorship "with which we have had enough experience to know its deadening effect." He pointed out that the

fight against such censorship would be crippled without the Code and that its operation is so admired by other industries, notably television, that its example has been followed.

Concerning the matter of theatres not playing pictures from which a Code seal had been withheld, Mr. Johnston pointed out that while some do, many do not and that those which do not follow that course not because of any possible sanctions but solely because of their support of the principles of the Code.

Supporting the stand taken by the company presidents who comprise the MPAA board, Geoffrey Shurlock, acting Code administrator, who was present at the interview, told the press that he recently had questioned Hollywood producers about their feeling toward the Code. Without exception, he said, they also had reaffirmed their support of the Code and its principles. Among those whom he said had gone on record in this regard were: Y. Frank Freeman, Jack Warner, Darryl F. Zanuck, Harry Cohn, Steve Broidy, the MGM studio, and independent producers such as Clarence Greene and Russell Crouse, among others.

expedition, said the other day in London. For one thing, there was care of the cameras alone. The range of temperatures encountered was 100 degrees. Cameras were carried, and bounced, on the backs of native Sherpas. They had to be waterproofed against monsoons, and the waterproofing had to be checked constantly. When Mr. Stobart's native took ill, he then carried his equipment, 30 pounds, which soon

seemed a great deal more. Mr. Stobart's 16mm film, exposed as high as 26,000 feet, is being enlarged onto Technicolor 35mm, and will be ready in the Fall.

► One newspaper critic, at least, cannot blame those 3-D glasses. Donald Kirkley, reviewer for the "Baltimore Sun," had his optometrist make a pair, ground to his prescription, for \$40.

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This week in pictures



PUBLIC ACCLAIM shows at the boxoffice. The lines and the records at the Loew's Capitol, New York, for Columbia's "From Here to Eternity" are staggering the local industry. Above, at the premiere, some of the personalities who attended: Louis Weinberg, sales executive; Joseph Vogel, Loew's vice-president; Buddy Adler, the producer, and Eugene Pickler, Loew's executive. Pre-selling, it's agreed, did the job.

Below, some of the national magazine pre-selling for Columbia's "Salome", now going into general release.



AT THE REUNION of the late Grace Moore's friends, at Reuben's Restaurant, New York, as Warners' "So This Is Love" opened at the Normandie: David Weinstock, the theatre's owner, and Arnold Reuben, restaurateur. The picture is about the late, great singer.



TECHNIQUES won't bring back customers, and 3-D has lost its novelty and is too expensive; and stereo sound in many spots is just too loud, Alfred Starr, TOA president, asserted at a New York press conference last week. He also said his unit would shortly have a declaration on arbitration. See page 22.



AT THE FAREWELL PARTY for Frank Wolf, left, who resigned as assistant, in Boston, to E. M. Loew, circuit head, Mr. Wolf congratulates his successor, Ray Canavan, former district manager.



NOW IT'S POPEYE who's gone 3-D. The man who won't be beaten comes into the new medium with Paramount's "Popeye—The Ace of Space," next month.



VISITORS, on the set of Paramount's "Casanova's Big Night". Raymond Levy, Quigley Publishing Company vice-president; Mrs. Levy, and daughter Carol stop by for a chat with Bob Hope. The Levys were in Hollywood and Los Angeles for a week of renewing acquaintances.



AT THE CAPACITY OPENING, Monday night, in the Fine Arts Theatre, New York, of J. Arthur Rank's Universal release, "The Cruel Sea": left, Milton R. Rackmil, Universal president; Martin Quigley, publisher, and Charles J. Feldman, Universal general sales manager.

RETIREMENT, for Phil Hodes, RKO Pictures branch manager, with the company over 30 years. As friends of the New York industry look on, Charles Boasberg (behind microphone), general sales manager, bids Phil farewell. Others on the dais are Walter Branson, RKO; Samuel Rinzler, guest speaker; James R. Grainger, company president; and Len Gruenberg, another RKO executive.



By the Herald

FOX CUTS CINEMASCOPE LENS COST TO THEATRES

Skouras Emphasizes Extent of Investment; Forecasts 50 Films for 1954

Spyros P. Skouras, president of Twentieth Century-Fox, announced August 11 in New York a sharp reduction in prices of CinemaScope lenses.

The old prices have been cut, retroactively to the first order, from \$2,875 a pair of projection lenses to approximately \$1,900 a pair for the 4" lenses for long projection throws and \$1,800 a pair for the 2 7/8" short throw lenses. These reductions have been made possible, Mr. Skouras said, by decreased prices from the lens manufacturers (notably Bausch & Lomb in the United States) on account of the large volume of orders. The savings are being passed on to exhibitors.

Guaranteed \$10,000,000 in CinemaScope Orders

The announcement of the price cuts for the anamorphic lenses highlighted a news conference in which Mr. Skouras reported about a number of developments concerning CinemaScope, including the following:

1) 20th-Fox has given guarantees totaling \$10,000,000 to equipment makers in the United States and major countries abroad in order to insure the rapid production of lenses, stereophonic sound systems and screens;

2) The production commitments of these equipment makers for sound, lenses and screens for CinemaScope now amount to some \$100,000,000;

3) 20th-Fox is expected to have in release during 1954 about 20 CinemaScope productions;

4) Production of CinemaScope features by other U. S. producers for release in 1954 is expected to amount to about 30 with another 25 to 50 being made in various foreign countries by producers of those countries.

5) Although no price cut in the Miracle Mirror Screen (\$3 per square foot) is to be made at this time, 20th-Fox is developing another screen—the Magniglow Astrolite screen—which is expected to be less expensive yet satisfactory for subsequent run houses and small theatres.

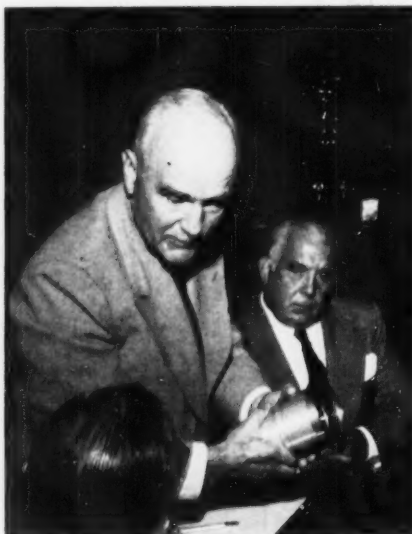
"Quality" Is Watchword For CinemaScope

Mr. Skouras emphasized that the purpose of the company in its development of CinemaScope was to avoid the mistakes that occurred when sound was first introduced. His watchword is quality. High quality lenses, screens and sound are desired in order that CinemaScope pictures may be presented under the best possible cir-



Photos by The Herald

THE SUBJECT OF CINEMASCOPE. The scene Tuesday morning, above, in the board room of 20th-Fox, New York, as Spyros Skouras, center, company president, announced a price reduction in lenses and also explained in detail the company's tremendous investment and effort in pioneering a new system. With him are Earl I. Sponable, left, director of research; and Al Lichtman, director of distribution.



Mr. Sponable tells about the lenses.



Mr. Lichtman cites a point.

cumstances. The basic aim, Mr. Skouras said, "is for CinemaScope pictures to bring the public back to the theatres."

Pointing out that he had seen for the first time the process that is called CinemaScope only last December, Mr. Skouras said that the progress made thus far was achieved "by breaking one bottleneck after another" in the way of equipment. For example, between 750 and 1,000 stereophonic sound equipment will be produced in October, a figure that would have been judged impossible only a short while ago.

In order to further industry acceptance of CinemaScope Mr. Skouras said 20th-Fox has sought no patents on its developments.

He said that the system, developed by Earl I. Sponable, research director, for four sound tracks on the same film with the picture probably could be patented but 20th-Fox wants it available to everyone.

So far as production is concerned, producers in the United States may contract for use of CinemaScope lenses on a per picture basis or by the year. The single picture price, Al Lichtman, 20th-Fox distribution head explained, is \$25,000 which includes two camera lenses, one or two projector lens sets and a Miracle Mirror screen for the studio. The annual license was not stated but indicated to work out to approximately (Continued on page 16, column 3)

TRADE READY TO PRESS FOR TAX REPEAL IN '54

Leaders Emphasize Need For Full Relief Despite Promise of "Reduction"

With the first shock of disappointment passed, the industry this week was undaunted and actively planning new drives to have the admission tax burden lifted from exhibitors.

Last Thursday President Eisenhower "disapproved" the film admissions tax repealer, but promised he would recommend reduction in the tax next year. Coming almost as an echo to the President's action was a statement from the Council of Motion Picture Organizations pledging to continue the tax-removal campaign without abatement.

Pledge Continuation Of Fight For Relief

"After such a gallant and extraordinary fight that brought the industry within sight of victory," the statement said, "COMPO leaders indicated they are not going to take anything for granted."

"We are disappointed," declared Colonel Cole, Pat McGee and Robert W. Coyne, "but we are far from being defeated. We realize the problem that President Eisenhower has had to face in considering relief for our industry. We regret that he has not viewed the matter differently. His very statement of itself indicates that he realizes relief is necessary. We know that repeal of the 20 per cent admissions tax is vital for the continuance of the industry and we are not going to give up the fight until this relief shall be had."

President Cites "New Forms of Competition"

In his "memorandum of disapproval" of the Mason Bill, President Eisenhower said that the basic causes of the industry's distress lie in new forms of competition.

The reason for his action, he said, is that it would be unfair to single out one industry for relief at this time, and he pointed to the fact that the excess profits tax on all business had just been extended for six months. Tax relief for one industry therefore would be unfair, he contended.

President Eisenhower estimated that repeal would result in a gross loss of revenue of \$200,000,000 and a net loss, after allowing for resulting increase in corporation income taxes, of between \$100,000,000 and \$120,000,000 per year.

The President's action was neither a veto, since Congress has adjourned and no veto message could be sent, nor a pocket veto, since a statement of reasons for failure to sign were presented.

After the president's statement, the

Text of the "Disapproval"

Following is the text of President Eisenhower's "Memorandum of Disapproval":

I am withholding my approval of H. R. 157, entitled "To Provide That the Tax on Admissions Shall Not Apply to Moving Picture Admissions."

My reasons for taking this position are that we cannot afford the loss of revenue involved and that it is unfair to single out one industry for relief at this time.

In my message to the Congress on May 20, I said: "Tax receipts will apparently fall considerably short of our necessary expenditures during the next fiscal year. In view of this fact, I have come to the conclusion that no reductions in tax rates should become effective during this calendar year."

In accordance with this policy, the Treasury Department advised the chairman of the House Committee on Ways and Means and the Senate Committee on Finance of its opposition to this bill.

Because of the need for revenue I recommended an extension of the excess profits tax for six months and the extension has now been made. Tax relief for one industry now would be inconsistent with that action.

It is estimated that the repeal of the admissions tax on motion picture performances, which has been on the books at the present rate since April 1, 1944, would result in a gross loss of revenue of \$200,000,000. After allowing for a resulting increase in corporation income taxes, the net loss is estimated to be between \$100,000,000 and \$120,000,000 a year.

It is not contended by the industry that the present scale of admission prices which reflects the 20 per cent tax is responsible for the existing distress situation in the industry. Indeed, the industry

apparently expects in many cases to maintain the present price to consumers even though the tax is repealed.

There is distress in large but not all segments of the industry. The basic causes of the industry's distress, however, arise from new forms of competition.

A strong case can also be made for tax relief in other industries which are subject to high excise taxes, including other forms of entertainment subject to the admissions tax. If relief is to be given to motion picture theatres at this time it would not be fair to refuse relief to these other industries. If widespread relief were given, however, the loss in revenue would be very large.

As I said in my message of May 20, "The wide variety of existing excise taxes makes little economic sense and leads to improper discrimination between industries and among consumers. Specific proposals for a modified system of excise taxation will be included in the recommendations for tax revision that will be submitted to the Congress next January."

The Treasury analysis has already progressed to the point where I can say that I will include a recommendation for a reduction in the admissions tax in my proposals for a modified system of excise taxation. Action could be taken by the Congress early in 1954 and relief could be given at that time.

It is for these reasons that I cannot give my approval to the repeal of the tax on admissions to motion-picture performances. The country cannot afford a loss of revenue at this time. Furthermore, it would not be fair and would be discriminatory to give relief under a single excise tax and then only to one of the industries subject to that tax.

COMPO tax repeal committee in Washington declared: "We do not believe that the complete implications of this event at the eleventh hour are fully realized, even by those of us close to the situation. This followed an uphill struggle for more than one year in which the industry members, exhibitors, distributors and producers, functioned as a team under the COMPO banner. There were many junctures at which defeat was predicted as certain and where the opinion was universal that success during this term of Congress was unattainable. The fight waged by exhibitors was inspiring. It is a tremendous victory, a tribute to unity, and

it is a thrilling testimonial to the power that still resides in the hands of the folks at home to rectify wrongs through Congress."

Col. Cole declared: "It is our pledge to repay our friends in Congress who did their utmost to win our case by continuing this fight."

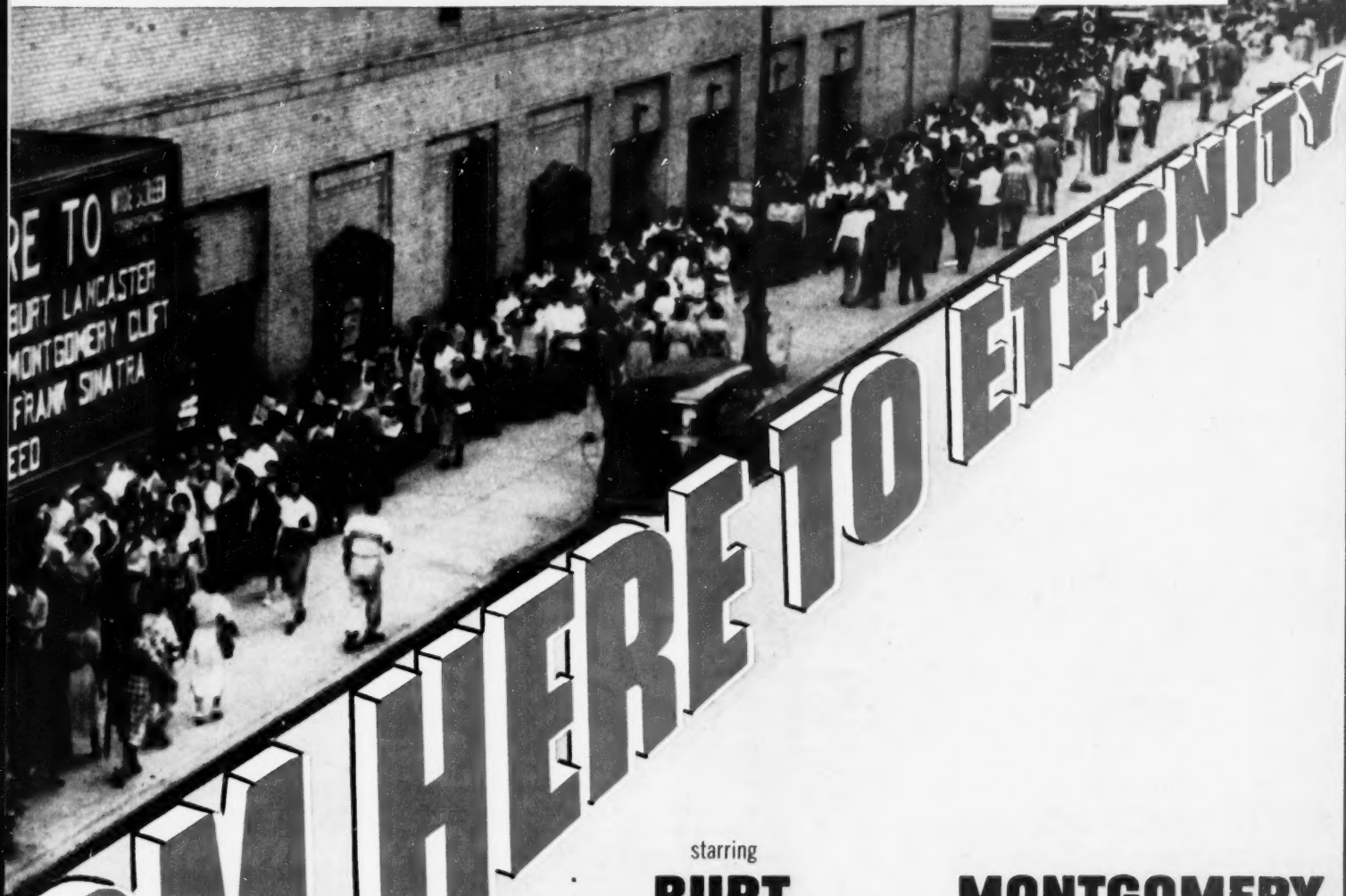
Sam Pinanski and Trueman Rembusch, speaking for the COMPO governing board consisting of themselves and Al Lichtman, said: "Our pride is great today. We have lost the battle and our hearts are sick for theatre men and industry members who sorely needed this relief. But we hope they

(Continued on page 16, column 1)

CAPITOL, N. Y., SETS ALL-STRAIGHT MOVIE HOUSE



**TIME WEEKLY HIGH FOR
S ANYWHERE IN WORLD!**



starring

BURT

MONTGOMERY

LANCASTER · CLIFT

DEBORAH

FRANK

DONNA

KERR · SINATRA · REED

Screen Play by **DANIEL TARADASH** · Based upon a novel by **JAMES JONES** · Produced by **BUDDY ADLER** · Directed by **FRED ZINNEBANN**

FROM COLUMBIA!

TAX FIGHT

(Continued from page 13)

will take courage. The tax fight must go on. We urge exhibitors to keep their marquees bright, for although we have lost this battle the war against discrimination has just begun. This has been an amazing demonstration that we can win and we will win!"

Robert Coyne, special counsel, commented: "... I think the Treasury was wrong! I think the Congress was right! Our gratitude to Congress for doing the unpopular thing is watered down in no measure by our regret that the persuasion that moved both houses of Congress and won favorable action by the toughest Congressional committees, failed to move the Secretary of the Treasury. In this last hour of defeat our feelings toward our supporters in Congress and to our thousands of supporters in and out the industry are very warm indeed."

Pat McGee said: "... I am proud that I was associated with the effort. We should hold no bitterness. We have the satisfaction of knowing that we, and by we I mean every industryite who pitched in—and that is almost across the board—fought the good fight."

Meet for Action

In New York during the week the governing triumvirate of COMPO was to have met to blueprint a program to underwrite a renewed drive to eliminate the 20 per cent tax.

Slated to confer were Mr. Lichtman, Mr. Rembusch and Mr. Pinanski. One of the major items on the agenda was to be the replenishment of the COMPO treasury. While it is known that COMPO raised more than \$300,000 in last year's dues collection drive, including distributions' 50 per cent share, it is understood a greater portion of that sum was spent during the 14-month campaign against the Federal admissions tax.

In addition to beginning preparations for the January tax elimination campaign, the COMPO leaders were expected to examine proposals for other and new activities for the organization. Among these, it is being suggested, is a comprehensive public relations campaign designed to better the lot of the imperiled small theatres across the country, in more dire straits now than ever because tax relief has been denied them.

Campaigns Urged

It is being urged that COMPO might, on both local and national levels, conduct public relations programs aimed at winning new patronage for the theatres in jeopardy in an effort to prevent them from closing. Tax campaign estimates were that several thousand theatres, without tax relief, would have to close in the next six months.

Few avenues of assistance other than those that COMPO might devise, are available to such theatres, it is pointed out. Raising admission prices is out of the question, the industry is agreed. If the traffic would have borne increases, they would have been made long before now. The admission tax

ADMISSION TAX KILLED; DIDN'T EVEN HURT

CLEVELAND: Lakewood, a suburb of Cleveland, has taken resolute action on its three per cent amusement tax—it has repealed it, effective August 1. Lakewood has three film theatres and a population of 70,000. The houses are the Hilliard Square and Hemstead, units of the Associated Circuit; and the Detoit, owned by General Theatres. The three per cent tax was enacted October 1, 1947. Lakewood is the first of Cleveland suburbs to repeal the tax.

freezes the price ceiling for thousands of small theatres, with any increase being met by a falling off in attendance with a resultant gross lower than that which prevailed before the prices were raised.

Alfred Starr, president of Theatre Owners of America and head of a circuit of more than 50 theatres, said that the average patron would have to side-step motion pictures entirely if prices were increased.

At a press conference in New York Monday, Mr. Coyne asserted that COMPO is not discouraged by President Eisenhower's failure to sign the Mason Bill and he urged every exhibitor who planned to close his theatre to do everything possible to stay in operation.

Mr. Coyne said that exhibitors should "hang on by their teeth," raise prices if practicable and borrow money if necessary to stay in business, because there is a "living promise" that the tax will be removed in the next effort.

Telegram to President

Mr. Coyne did not want to comment on the President's action, but said that his attitude and that of the others associated with him was best expressed in a telegram which was sent to the President in Colorado. It read: "In defeat today after a fight we believe we should have won, we want you to know we have deepest respect for your conviction. The industry, as always, is completely at your service. Respectfully." The wire was signed by Mr. Coyne in behalf of COMPO.

Mr. Coyne said that COMPO would not lose ground and would finalize plans for the future in its relations with Congress.

Mr. Coyne also said there would be a drive for dues in the next 60 days, indicating that the tax drive drew heavily on COMPO's treasury. The dues for theatres range from \$10 to \$100, a year, based on seating capacities, with the distributors matching the total paid by the exhibitors.

In Dallas it was announced that a special session of the Texas COMPO conference to be held Sept. 28-30 will honor Congressional leaders who were instrumental in aiding the Mason Bill to pass the House and Senate.

One of the highlights of the conference will be a tribute to Col. Cole, Mr. McGee,

FOX CUTS

(Continued from page 12)

mately the sum, per picture, charged to foreign producers of CinemaScope features, viz. about \$5,000 to \$7,000.

The first picture in CinemaScope, 20th-Fox's "The Robe" is to have its premiere at the Roxy, New York on September 16 and openings are planned for all the principal capitals of the world before the end of the year. Following the opening of "The Robe" 20th-Fox plans to put a CinemaScope production in release every four weeks.

Up to the present time, Mr. Skouras said, extensive tests by engineers have shown that the Miracle Mirror Screen is the best screen for CinemaScope. They have not yet found any other screen to equal it for even distribution of light and for brilliancy. However, the firm hopes that the Magniglow Astrolite screen which it is developing will be acceptable for smaller theatres. Its price will be considerably less than the \$3.00 per sq. ft. (which includes .60 per sq. ft. dealer's commission) for the Miracle Mirror screen.

Announcing first demonstrations of the four track composite stereophonic sound with picture system for August 13 in New York Mr. Skouras noted that four different methods are under test for placing the magnetic striping on the prints. Under present practice the striping is added after the prints are made; then the sound is recorded onto the tracks. Reproduction involves the use of a special sound head mounted on the standard projector above the projection gate instead of below it as has been the custom since sound on film was adopted a quarter of a century ago.

While improvements are expected to be made in CinemaScope technique in production—"The Robe" was filmed with French lenses made 28 years ago by Prof. Henri Chretien—the projection lenses now being manufactured and offered to exhibitors are expected to be satisfactory indefinitely.

Mr. Pinanski, Mr. Lichtman and Mr. Rembusch.

A three point proposal was submitted to COMPO by the Texas unit.

1. Recommend that every exhibitor in Texas raise his admission price equivalent to the 20 per cent tax.

2. Make available an "extraordinary" trailer created for the purpose of relating to the theatre patrons that the campaign to remove the tax was designed to abstain from raising admission prices, and since it was unsuccessful, it now becomes imperative to raise admission prices to offset costs of innovations and increased operations. The trailer would stress that the increase will be remitted to the public when the Federal tax is eliminated.

3. A continuous weekly report of theatre closings and the amount of tax money lost to the government, the report to be submitted to President Eisenhower and copies to the Treasury and Congressional leaders.

A NEW kind of EXCITEMENT
thunders from the screen in
3-DIMENSION

**FOR A
NATION'S
RICHEST
PRIZE HE
FOUGHT ITS
WILDEST
REVOLT!**

...and tamed a
fiery Bandit Queen
for his own!

COLOR BY

Technicolor

WINGS OF THE HAWK

and
SUITABLE
FOR
WIDE
SCREEN!

Starring

VAN HEFLIN • JULIA ADAMS

with **GEORGE DOLENZ • ANTONIO MORENO • NOAH BEERY**

DIRECTED BY BUDD BOETTICHER • SCREENPLAY BY JAMES E. MOSER • PRODUCED BY AARON ROSENBERG • A Universal-International Picture

and Introducing
ABBE LANE

ELENA "The Outcast"...betrayed
with her kisses!

U-I makes the Money Makers!

Universal
International

Terry Ramsaye Says

• • • • •

About Experting In The Lay Press

THE Letters page of The Herald has presented a communication taking me to task, in a somewhat friendly manner, by Alex Murphree, drama editor of "The Denver Post." He takes off with a quotation from this column of July 18: "Why must the lay press elect to give experting attention only to theatrical entertainment? That is what you profess to want to know!"

Mr. Murphree's answer: "The lay press elects to give experting attention to theatrical entertainment—and to books, baseball, records, radio and television—because the public (ticket buyers at the box office) does not have a chance to inspect the merchandise before buying..."

As to books and records the public in fact does have a chance to inspect before buying. Those really interested do. As to baseball, radio and television the lay press experts get the show right along with the public.

His key word is "merchandise." I'll take that.

Mr. Murphree, admitting my experience, twits me with dissembling and says he'll bet I know the answer very well indeed. Perhaps so; I have been among those present, and participating since when. Some facts: the lay press has two controlling reasons for its special departments and critics, notably in the case of the motion picture:

1—The amusement industries' principal merchandise reposes in the skills, charms and agility of personalities, especially the stars. They are people. They make copy in words and pictures, for the press, from news to gossip and from beauty to cheese-cake. That wins readers and makes circulation. That's editorial merchandise. Movieland is a splendid source.

2—The motion picture and its theatre has been these many years a great advertiser, nationally and locally. It has in general paid what are called "amusement rates," considerably higher than for soap, pickles, sock, motor cars, refrigerators, department stores and groceries. That represents the price of being an "art," and the journalistic stance. The newspaper is a business, generally either a big business on its own or intertwined with business in politico-economic relations.

I am for newspapers, and I am for business. They are of the American Way, which, imperfect as it may be, has been the best

way. I distinguish between the Republic and that hybrid thing some call democracy. It is the Republic I like.

The journalistic stance in the matter of art criticisms has its roots in the pre-journalistics of what may for brevity be called pamphleteering punditry. Criticisms were highly personal expressions addressed at small audiences of the decidedly thin layer of intelligent literacy. For literature and the drama there were no mass audiences, no mass circulations.

* * *

Motion picture criticism came in through the circulation department. It came in because newspapers were striving to reach down into the lower and less literate strata whose buying power had been demonstrated by the movies and the nickelodeon.

The precise spot was at the corner of Madison and Market streets at the edge of Chicago's "Loop" district, in the office of the "Chicago Evening American," and in the mind of the late Moses Koenigsberg, an editor of that paper. He arrived at a notion of a story that should run concurrently on the screen and in the paper. He engaged the interest of William N. Selig, a Chicago major producer. Hearst office politics delayed and defeated Mr. Koenigsberg and incensed Colonel Selig. He took the notion to the "Chicago Tribune."

There was a circulation war in Chicago. Max Annenberg, who had come to fame in circulation for the Hearst papers, had been acquired by the "Tribune," which was undergoing a change from its conservative policies. So it came that the "Tribune" launched the motion picture serial with the Adventures of Kathleen, adding considerable circulation thereby.

* * *

It followed with The Million Dollar Mystery with expanding success. "The Tribune" concurrently acquired a widening motion picture interest. It started with a line of copy which soon fell into the pattern of attentions to the stage, along with what might have been called reviews of the screen. This was, mind you, just as the feature picture was dawning, 1913-14-15.

The serial era was upon us with a wave of journalistic interest and an awakening interest in movies, much stimulated by the slightly belated Hearst attentions on a national basis.

Your reporter on this page was considerably a participant, having come into the Chicago scene as a re-write man, and

as always functioning between the editorial department and the offices of advertising and circulation. He entered with the Hearst papers and transferred, in course, to "The Tribune." Thence he was called to New York and movieland to become the advertising and publicity functionaire for one of the Big Three distributors.

One of the problems was to get serious attention to the movies from important and conservative papers. This reporter, with the dynamics of rough Chicago journalism, used everything in the kit, including advertising pressures used in big figures, nationally. It became a pattern. He is reminded that the first heed the august New York "Times" gave was no concession at all. Items about movies in six-point fillers began to appear in the "Times" dramatic section. I was amazed, and running it down I found it was solely because the late Brock Pemberton was tucking them in since he wanted to recognize "another fellow from Kansas." I later bedevilled the "New York World" for editorial attention until it offered me a job of establishing and conducting a movie column. No deal. But the "World" installed a column.

* * *

In that early period the reviews were not so expert and pontifical. There were several reasons and I as representing a movement was one of them. Those were merchandising days.

One may take no exception to Mr. Murphree's declaration of altruistic purposes, either for himself or the "Denver Post," even if it is a paper with a decidedly pragmatic tradition. His zeal is representative of that precious quality that publishers are able to buy.

The movie industry is conscious of, and in its fashion, grateful for a friendly press. The motion picture, unlike radio and television, is not a competitor for advertising dollars.

The helpful friendship of the lay press for the movies will continue as long as the interest of the readers continues.

~ ~ ~

COUNTRY NOTE—Up here in the valley of the Silvermine in Yankeeland we have come to a state of suspension between seasons. 'Tis neither summer nor yet quite early autumn. It is a time of drowsing, drought and heat. Only in the water-gardening of the pond with its lilies and lotus are there abundant flowers. There anyway there is no weeding and watering. At sundown perfumes come lazily through the air. The birds, retreated to the thickets are silent, and even the rowdy crows and gaudy jays are heard only in their daily helling-around at dawn. The songsters are busy raising new costumes of feathers for the flight south. The elders, rich with berries, dripping with wine juices, droop under load, and no one to pick them. It is a splendid time in which to do nothing, in the shade.



ROCK HUDSON • PIPER LAURIE

His blade of gold...
a legend in battle
Her kiss of surrender
...the prize of victory!



*Even more
TERRIFIC...
in each
others arms!*



THE

GOLDEN BLADE



COLOR BY
Technicolor



with **GENE EVANS • KATHLEEN HUGHES • GEORGE MACREADY**

DIRECTED BY NATHAN JURAN • STORY AND SCREENPLAY BY JOHN RICH • PRODUCED BY RICHARD WILSON • CO-PRODUCER LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE

U-I makes the Money Makers!

EXPERTS STUDY 3-D ADVANCES

Symposium Represented By Executives from All Industry Phases

Technical executives of various motion picture companies in the production, distribution, exhibition and equipment fields met last week informally at the Warner Brothers home office in New York to discuss new 3-D projection devices and the latest developments in stereophonic sound.

The symposium of technical men, under the chairmanship of Frank E. Cahill, Jr., of Warner Brothers and a vice-president of the Society of Motion Picture and Television Engineers, is scheduled to meet again the week after Labor Day. Whether the informal meetings will be held at regular intervals thereafter has not been announced.

Chubb Holds Spotlight

The spotlight at the group's first meeting was held by L. W. Chubb, a senior research engineer of the Polaroid Corporation, who demonstrated two of the company's new synchronization monitoring and control devices for 3-D films, whereby the projectionist can maintain perfect synchronization of the two linked projectors at all times.

Mr. Chubb reported that a survey of some 70 theatres, mainly in the New England area, had indicated that 20 per cent or more of the 3-D showings were out of synchronization to a sufficient degree to cause discomfort to the audience.

The Polaroid official demonstrated an electronic synchronization monitor, which provides an automatic warning for any mis-synchronization up to four frames, and a cheaper, more compact stroboscopic model which scans the screen and indicates by a break in its line pattern any partial frame mis-synchronization. Both are accurate to one-tenth of a frame.

"Sync" Control Devices

Demonstrating the synchronization control devices, Mr. Chubb used them to bring out-of-sync pictures immediately back into synchronization while the film was being projected.

For use with selsyn interlock, two types of device could be employed, he said. One is a differential selsyn between the two existing selsyns and the other a multiple snap switch inserted between the selsyns, with steps equivalent to one-tenth of a frame variance at each interval. For mechanical interlocks, a mechanical differential has been developed, the Polaroid representative reported, and is now in use in the Boston area with excellent results.

R. T. Kriebel, also of Polaroid, showed the assembled group a new projectionist's viewing device consisting of two sheets of

polarizing filters whose axes of polarization are at right angles to each other. Looking through them, the projectionist can determine immediately whether the amount of light being projected by each projector is of matching intensity.

Set Pilot Quantities

It was announced that pilot quantities of the Polaroid devices would be available in about 10 days, with synchronization monitor and control units—the complete equipment—priced probably under \$100. Polaroid officials were said to be conferring with industry technical experts on further programs of research and development in the 3-D field.

The discussion of stereophonic sound at the meeting indicated that there is a need for more information regarding what type of stereo sound tracks would be used and specifying the number of features ready or in work with separate 3-track recording. With this information, the experts agreed, exhibitors would have some guidance as to the type of equipment they should install.

List Those Attending

Attending the meeting were C. J. Bachman, Henry A. Eberle, Gio Gagliardi and C. A. Piltz of Stanley Warner; L. W. Dave of Century Projector Corp.; H. H. Heacock and J. F. O'Brien of Radio Corporation of America; J. M. Florio and Bernard R. Goodman of Warner Bros.; William Hecht of International Projector Corp.; George Hornstein and Jack Schaffer of Joe Hornstein, Inc.; J. R. Johnstone of National Carbon; J. J. Kohler and M. D. O'Brien of Loew's, Inc.; Boyce Nemeec and Allen P. Snody of SMPTE; A. J. Platt of Radio Corporation of America; A. J. Rademacher and Elmer Wilschke of Altec Service Company; P. D. Ries of National Carbon; G. F. Sandore of RCA Service Company, Inc.; J. W. Servies of National Theatre Supply, and Basil Wedmore of Westrex Corp.

4,000 Attend CinemaScope Showing in Canada

Nearly 4,000 exhibitors, newspaper representatives, members of the Government and financial leaders attended the first Canadian demonstration of 20th Century-Fox's CinemaScope process at the Imperial theatre in Toronto Tuesday. Shown were scenes from two forthcoming productions, "The Robe" and "How to Marry a Millionaire," as well as panoramic shots of the Coronation and of Paris. 20th-Fox officials in attendance included Arthur Silverstone, eastern and Canadian sales manager; Alex Harrison, home office representative; Peter Myers, Canadian division manager, and V. J. Beatrice, Toronto branch manager.

RCA Ready With \$5,000 Sound Unit

Theatre Equipment news was made during the week with an announcement by Radio Corporation of America of StereoScope Sound, "an easily installed soundhead for the new single-film, magnetic sound pictures and a complete sound system" at prices beginning under \$5,000. Twentieth Century-Fox for its CinemaScope—and Paramount have announced single film stereophonic sound methods.

The RCA equipment is made for CinemaScope pictures and engineered for easy interchangeable handling of standard films and for new methods of single-film, magnetic four-track pictures.

The design permits quick installation of what RCA has named a "Button-On Soundhead" between the projector mechanism and top magazine. It does not interfere with showings of standard films. It permits the showing of the new multi-track films without intermissions, with standard two-projector setup. Other features are: four magnetic tracks feeding sound to four pick-up heads which in turn feed into stereophonic sound system; four magnetic heads, arranged for maximum response from high-fidelity magnetic sound and minimum head wear.

The Stereoscope sound system also features controlled horn angles and a new speaker design. Any combination is available for every theatre regardless of size or shape.

Also featured is a new RCA amplifier system with the all new audio-sync circuit.

"Helen of Troy" to Be First In WarnerSuperScope

HOLLYWOOD: "Helen of Troy" will be the first Warner Bros. production to be filmed in the newly-perfected WarnerSuperScope wide screen process, Jack L. Warner announced last Thursday.

The world-wide search for the actress to play the title role has narrowed down to a select list of stars. Advance preparations, including the planning of sets and the creation of wardrobes, are virtually completed. The picture is scheduled to go before the cameras at Warner Bros. studios in a matter of weeks. "Helen of Troy" will be filmed in WarnerColor.

"The Homeric story of 'Helen of Troy' possesses all the qualities of a spectacle—background, sweeping action, and colorfully intriguing characters—to make the ideal vehicle to introduce WarnerSuperScope," Mr. Warner stated. "It is our conviction that WarnerSuperScope will open a whole new wonderland of entertainment for Warner picture audiences by enlarging screen vistas to the full limit of the human eye. No more exciting entrance could be made into this wonderland than 'Helen.'"

Fox Shows New Sound

Twentieth Century-Fox's method of including stereophonic sound tracks on the same film strip with the picture was scheduled to be demonstrated to the press for the first time at the company's home office screening room August 13.

The system, as previously announced, involves the use of four stereophonic magnetic sound tracks on the 35mm, one outside and one inside each of the lines of sprocket holes. In order to make room for the tracks the size of the sprocket holes has been slightly decreased. New sprocket teeth will be required on the projector to show this film but the new teeth may handle all kinds of 35mm film, new and old.

Advantages of the composite film including the stereophonic sound tracks are reported to be the elimination of the synchronization problem between the picture and a separate film carrying the sound tracks; savings of large sums in print costs and simplification for the exhibitor. Furthermore the use of four tracks instead of three used in most stereophonic sound systems permits one track to be used exclusively for special effects reproduced through auditorium speakers.

Chicago Bans Re-Use Of 3-D Spectacles

Chicago theatres have reverted to use of throwaway spectacles for 3-D pictures, after objections to the permanent type by the Chicago Board of Health. Herman Goldstein, president of the company which leases machines to sterilize glasses, was in that city this week to confer with Dr. Herman Bundesen, Board of Health chief.

Meanwhile, the Polaroid Corporation stressed that glasses to which the Board objects are "reworked"; that is, glasses made by taking material from standard Polaroid viewers and putting them in plastic frames; or they are glasses made in plastic frames by other companies. Its associate director of research, Dr. Elkan R. Blout, warned that the "reworked" glasses are endangering the future of 3-D. Samples tested, he said, are shoddy, shabby, and the material is misaligned. The company added its lawyers are considering suits for patent and trade mark infringements.

Schedule Opening Dates For "Devil's Canyon"

RKO's three-dimensional film, "Devil's Canyon," will open August 19, it has been announced by Charles Boasberg, general sales manager. The color by Technicolor production, starring Virginia Mayo, Dale Robertson, Stephen McNally and Arthur Hunnicutt, has opening day dates set at the Missouri, Kansas City; Pantages and Hillstreet, Los Angeles; Orpheum Theatres, Minneapolis and St. Paul; Keith, Syracuse; and the Golden Gate, San Francisco.

UHF STATIONS ASK FCC TO APPROVE SUBSCRIPTION TV

WASHINGTON: Federal Communications Commission approval of subscription television was asked last Friday by four ultra high frequency grantees as a means of saving ultra high frequency stations.

The FCC was told that one UHF station had been forced to discontinue television operations and that many licensees had relinquished their authority, all because of inability to compete with established very high frequency stations.

Home News, New Brunswick, N. J.; Pennsylvania Broadcasting, Philadelphia; Stamford-Norwalk Television, Stamford, Conn., and Connecticut Radio Foundation, New Haven, presented a combined petition.

Subscription TV need not compete with free TV, and on the other hand would aid baseball, football, boxing and other sports and entertainment enterprises currently being hurt by television, the petition said.

The four companies told the commission that TV set owners in areas presently receiving adequate VHF service will not pay the \$50 to \$75 necessary to convert each set to receive UHF.

Unless UHF stations can present high quality programming, they are at a competitive disadvantage.

If only 10 percent of the Washington, D. C., sets were tuned into a program for which the charge was 50 cents a station they would gross \$18,425. "Possibilities for local programming in the public interest" would be great, the petition said. As to network programming, if only 10 percent of U.S. sets were tuned into a 10-cent program, the take would be \$232,500.

The companies' detailed experiments with various types of subscription television and

several surveys of public opinion proving that there is a public demand for subscription TV.

The petition asked that the FCC set hearing dates for proceedings at which standards would be set for a subscription television service, and suggested that it be approved on a basis limiting the number of hours per day, per station.

This would enable the new UHF stations to show first-run films, legitimate stage shows, opera, concerts, sporting events, etc. The public would be "stimulated" to convert for UHF, and the stations would be saved, according to the petition which was filed by the station owners.

In commenting on the application, Arthur Levey, president of Skiatron Electronics and Television Corp., declared in New York that public demand for subscription TV "already is high."

"Approval of this application," he said, "would mean swift expansion of the television and related industries. Communities throughout the country would benefit from this opening of new sources of income for TV stations, the entertainment industries and educational institutions. Better programs would result. New stations would open, with many of them being in areas where TV broadcasting is not available, or where it is being held to a minimum by economic factors."

He said that at a recent public demonstration of Skiatron Subscriber-Vision in New York City, 93.6 per cent of those filling in questionnaires stated that they would be willing to pay nominal fees for TV programs that would bring outstanding entertainment into their homes.

Pola-Lite Company Names New Officers

The Pola-Lite Company, recently purchased by Matthew Fox and associates, announced in New York Wednesday that Mr. Fox has been named chairman of the board.

S. G. Fassoulis, 31-year-old head of a large export-import business, has been appointed president and chief executive officer. Al O'Keefe, former national sales manager for Universal pictures, has been signed as vice-president in charge of sales. Mr. Fassoulis and Mr. Fox are the two principal owners of the company.

The company also announced that it has signed a long-term deal with National Film Service, Inc., whereby Pola-Lite's 3-D glasses will be sold and distributed through National Film Service's affiliated 33 exchanges in the nation's key cities.

The Pola-Lite release claimed that with the completion of its fifth plant, production "will soon reach 7,000,000 glasses per week."

The new plant is located in Brooklyn. Two other plants are located in Long Island, and one each in Leominster, Mass., and Toronto, Canada.

The viewers now being made by the company are an all-plastic type with malleable, adjustable plastic ear-pieces.

Ballantyne Shows 3-D, Stereophonic System

OMAHA: The first demonstration of the Ballantyne Company's complete 3-D, stereophonic sound, wide-screen package was given for upwards of 100 engineers and theatre supply dealers here Monday at the Admiral theatre.

Ballantyne's executive vice-president, J. Robert Hoff, was host. Shown was the company's new magnetic sound reproducer, details of which had been kept under wraps pending the filing of patent applications. Another demonstration will follow shortly in New York, it was said.

ARBITRATION REVIVAL DUE

Senate Committee Report Starts Talk of Opening Discussions Once More

Arbitration seems likely once again to become the foremost topic of the day—supplanting, for a while at least, the talk of new screen techniques. That was the general industry opinion this week following release of the Senate Small Business subcommittee's report which recommended that such a system be set up.

Hope to Start Soon

Industry leaders are hopeful that negotiations leading to an all-industry arbitration system will be resumed this autumn, but the feeling is also that the move should be initiated by exhibitors.

In New York, one key figure in the drafting of proposals last year expressed the sentiment that the distributors are more than willing to meet with exhibitor organization representatives in another attempt to work out a plan. With the exception of the film rentals issue, all other factors standing in the way of distributor-exhibitor agreement are negligible, this individual said.

He added that there should be no provision of arbitration of film rentals, pointing to the support which the Senate Small Business subcommittee furnished on that point. He described all other issues to which Allied took exception as "making a mountain out of a molehill." Asked whether an arbitration system could be adopted without Allied participation, he said it would be extremely difficult. He maintained that Allied represents a large number of theatres and that its cooperation would be necessary for a workable system.

Allied Meets in October

As far as Allied is concerned, nothing can be done without the authorization of its board of directors. Wilbur Snaper, Allied president, said in New York last week that the board will not meet again until October, convening just prior to the Association's national convention in Boston. Mr. Snaper declined to make any comment about the SBC report until he had read it in its entirety.

Abram F. Myers, Allied's chairman and general counsel, said in a bulletin from Washington that "in the main the draft appears to be sound and should prove helpful to exhibitors."

However, most of his comments in the bulletin were directed at the subcommittee's criticism of Allied and its leaders for breaking off arbitration discussions last year. Mr. Myers reviewed the record on this, showing that he made alternate recommendations to the Allied board and a "plus and minus"

report to the Chicago convention last year before both the board and convention rejected the arbitration draft. In face of this, he said, the subcommittee's conclusion "is beyond comprehension."

"Somewhere along the way," wrote Mr. Myers, "Senator Schoeppel, the committee chairman, ceased to be objective and became a partisan in connection with this detail of the draft."

Buffalo Area Drive-Ins Feature U-I First Runs

BUFFALO: Drive-ins in this area are featuring first run showings of Universal-International in a unique film festival. Nine drive-ins—the Broadway, Delaware, Skyway Lakeshore, Niagara, Buffalo, Park, Sheridan, Aero and Star—have cooperated in the purchase of large newspaper advertisements announcing the first run showings. The first attractions to be offered by the theatres were "Thunder Bay," "Take Me to Town," "All I Desire," "The Great Sioux Uprising," "The Man from the Alamo" and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde." The bill plays for one week and then the same features are rotated for subsequent showings among the drive-ins.

Discuss CinemaScope Policies at Meeting

TORONTO: Salesmen for 20th Century-Fox discussed Canadian sales plans and policies for "The Robe" and "How To Marry a Millionaire"—the first two CinemaScope pictures—at a three-day meeting here which ended Tuesday. Arthur Silverstone, eastern and Canadian sales manager, conducted the sessions which were held at the Imperial theatre. Participating in the talks were Peter Meyers, Canadian division manager; and branch managers Robert A. Cringon, Calgary; G. L. Chernoff, Montreal; R. G. March, St. John; V. J. Beattie, Toronto; J. E. Patterson, Vancouver; and J. H. Huber, Winnipeg.

Altec Signs Service Contracts With 100

One hundred first run theatres last week retained Altec Service on a contractual basis. The deal was closed by Leon D. Netter, Jr., for Altec, and John Murphy and Gene Picker, for Loew's. Mr. Netter is general sales manager. Also in negotiations were E. O. Wilschke, Altec operating manager, and William Boettcher, in charge of Loew's sound department. The deal runs for three years, and covers the Capitol and the State theatres, New York key houses, and the entire string of Loew Poli theatres in New England.

TOA Ready To Discuss Arbitration

Theatre Owners of America is, has been and always will be willing to sit down once again around the conference table and work towards an all-industry arbitration system, Alfred Starr, president, told the trade press at a news conference in New York last week.

Although unwilling to comment on the Senate Small Business Subcommittee's report, which recommended the industry's setting up of an arbitration system, without first having studied it carefully, Mr. Starr said the official TOA attitude had not changed in the long months since arbitration was apparently "killed" last year at the Allied convention in Chicago.

The industry cannot be helped by legislation, said the TOA head, nor is it any good to "air dirty linen" before Senate committees. He added that he hoped to announce in the near future the Association's policy in regard to initiating new arbitration talks as soon as he had studied the Senate report.

In passing, Mr. Starr also commented on the first "couple of hundred days" of the era of new screen techniques. The 3-D novelty is passing, he said, and no techniques in themselves, no matter how impressive, will continue to draw customers after the newness has worn off. Stereophonic sound which is too loud, Mr. Starr termed "the curse of our time." However, he praised the research now in progress and called it a healthy trend.

In that respect, Mr. Starr bemoaned the lack of coordinated research program by the industry. The stumbling block, he said, was the apparent unwillingness of the major film companies to pool their resources. He indicated that TOA might revive its once announced intention of initiating a research program.

Miss Booth On "Time" Cover

Shirley Booth, winner of the Academy Award for her performance in Paramount's "Come Back, Little Sheba," is featured on the cover of "Time" Magazine's August 10 issue. The issue also contains a five page article about the actress.

Distribute Film Catalog

Association Films, Inc., distributor of 16mm non-theatrical motion pictures, has released its annual catalog, "Selected Motion Pictures," in which more than 1,400 subjects are described.

Plan Walk-In Drive-In

Provisions are being made to accommodate 150 walk-in patrons at a new 250-car drive-in theatre near Bathurst, N. B., Canada. The owners of the theatre are B. Girouard and S. Pines.

Another New Paramount Sensation For Your Public:

POPEYE-IN 3D!!



Paramount, the company that gave you early deliveries of product for the wide screen, of 3-D features, of

stereophonic sound, is now proud to announce another new screen thrill — its first 3-D cartoon.

Here is something the public will buy on sight. The demand for dates is already terrific — and growing every day. To avoid disappointment, get your date set NOW!

**"POPEYE —
THE ACE OF SPACE"**
IN 3-D
COLOR BY
TECHNICOLOR

Produced by Famous Studios
©King Features



FCC Speeds Color-TV Approval

WASHINGTON: The Federal Communications Commission this week took the first step in what observers predict will be reasonably fast approval of the National Television System Committee's compatible color television system.

The FCC announced "rule-making proceedings" looking toward the adoption of new rules for color television transmission.

The Commission noted that it had approved the Columbia Broadcasting System "Field Sequential" system in 1950. But that nobody in the television industry is doing anything with it. Even CBS has told the Commission it has no plans to push its system, which cannot be received on present sets without adapters either in color or in the other hand, is "compatible," in that it black and white. The NTSC system, on the other hand, can be received on existing sets as black-and-white without adapters.

FCC also said that in approving the non-compatible system it had left the door open for any satisfactory compatible system.

Radio Corporation, Philco, National Broadcasting, Sylvania Electric, General Electric, and Motorola as well as NTSC, have all petitioned for approval of the NTSC system, and the FCC said that they have "taken the necessary steps" for new hearings.

Interested parties have until September 8 to submit arguments in writing, and some time thereafter the FCC will set dates for further proceedings. Industry observers believe there will be no opposition to substitution of the NTSC system for the CBS system, and that the Commission will rubber-stamp the new system after merely observing demonstrations.

Industry sources expect final approval of the system within a few months, but say that commercial color telecasts on any significant scale may be delayed for as much as six months longer.

Cost of the first color sets will be one ob-stacle, with receivers comparable to present 14 inch sets expected to bear \$900 or \$1000 price tags. As quantity production begins, the price is expected to slide and the screens to get bigger until color sets cost perhaps 25 percent more than present-day black and white receivers.

Schedule TV, Radio Spots For "Mister Scoutmaster"

The national saturation campaign for 20th Century-Fox's "Mister Scoutmaster" will be aided by 24 television trailers and radio spot announcements which have been prepared by the company. More than 100 stations throughout the nation will use the line-up of announcements, which consists of eight one-minute TV trailers, four 20-second TV trailers, eight one-minute radio transcriptions and four 20-second transcriptions.

Glowmeter Firm Buys New Plant Facilities

BUFFALO: The Glowmeter Corporation of Buffalo, screen manufacturer, has purchased one of the principal buildings of the American District Steam Company in North Tonawanda, N. Y., for an estimated \$1,000,000. Glowmeter, which has recently signed a contract to supply screens for 20th Century-Fox's CinemaScope, has announced that the new plant will enable it to double its production of screens. Marketed under the trade name Magniglow Astrolite, the company's screens can be used for all types of projection systems. Company officials have announced that screen orders to be filled in the next year will exceed \$5,000,000.

Close 'Queen' Competition On Aug. 29

TORONTO: Entries in the international showmanship competition, sponsored by the J. Arthur Rank Organization, for the best Canadian campaign for "A Queen Is Crowned," will close August 29. Chairmen of the panel of judges that will choose the top Canadian entries, September 9 in Toronto, is Martin Quigley, publisher and editor-in-chief, MOTION PICTURE HERALD and "Motion Picture Daily." Other judges in the contest are Ray Lewis, publisher and editor, "Canadian Moving Picture Digest"; Hye Bossin, managing editor, "Canadian Film Weekly"; H. T. Venning, president of the Association of Canadian Advertisers; and Athol MacQuarrie, managing director of the Association of Canadian Advertisers.

The winning entries will be forwarded to England where they will be judged by an international panel consisting of Sir Miles Thomas, chairman of the B.O.A.C.; Sir Connery Chappell, editor, Picturegoer; Jock MacGregor, London representative of Showman's Trade Review; and Harry Agerbak, president of the Foreign Press Association.

There will be cash prizes given to national winners and the three top showmen chosen by the international committee will receive additional cash prizes plus two weeks' all-expenses paid vacation in London.

Paramount's Popeye Sets 3-D Debut Labor Day

Paramount's cartoon star Popeye will make his three-dimension film debut during Labor Day week in the short, "Popeye—The Ace of Space," it has been announced by Oscar A. Morgan, short subjects sales manager. The Labor Day week showing of the 3-D color by Technicolor short will be set up as special pre-release bookings, with the picture due to go into general release on September 15. The short will subsequently be made available in standard form for theatre that are not equipped for 3-D presentations.

Marciano Fight on Theatre TV

Exclusive theatre television rights to the heavyweight championship bout between Rocky Marciano and Roland LaStarza, slated for New York's Polo Grounds September 24, have been acquired by Theatre Network Television, it was disclosed by James D. Norris, president of International Boxing Club, and Nathan L. Halpern, TNT president.

Under terms of the deal, the following areas will be blocked out for theatre TV: New York City Metropolitan area; Boston, Brockton and Lynn, Mass.; and Providence, R. I., and their immediate vicinities.

Despite the blocked out areas, TNT said it expected the number of theatres for this bout to exceed all previous attractions on ciano-Wolcott bout in September 1952, was theatre TV. The last major fight, the Marciano-LaStarza, was carried by 50 theatres.

It is understood that that TNT, in order to clinch the deal for theatre TV, had to guarantee from \$105,000 to \$125,000 to the Boxing Club.

This Wednesday it was disclosed a deal was concluded by TNT with Radio Corporation of America and General Precision Laboratories to lease theatre television equipment for the bout.

The arrangement represents the first time theatre TV equipment will be made available on a leased basis. It is of particular value to drive-in theatres, it was pointed out due to the comparative ease of installation.

The move to harness the drive-in trade came in the wake of the smash box office results last September realized by the S-3 Drive-in theatre, Rutherford, N. J., which telecast the Marciano-Walcott bout. RCA put in installation there, it was learned, on an experimental basis and was pleased with the draw, estimated at \$12,000, in net receipts at \$10 per car.

Name 19 Industry Heads As Chairmen of JDA

Nineteen industry executives have been named to serve as chairmen of their firms and, in some instances, as chairmen of industry branches, in the 1953 Joint Defense Appeal campaign, it has been announced by William J. German, of William J. German, Inc., general chairman of the campaign. Named as firm chairmen were Morey Goldstein, Leo Jaffe, Leopold Friedman, Arthur De Bra, William B. Brenner, Arthur Israel, Jr., Charles Boasberg, James O'Gara, Harry Goldberg, Al Lichtman, Max E. Youngstein, A. W. Schwallberg, Leon Goldberg, Adolph Schimel, and Samuel Schneider. Division chairmen appointed were Emanuel Frisch, exhibitors; Harry Mandel, RKO Theatres; Charles O'Reilly, vendors and Martin Quigley, trade papers. The group will hold an organizational meeting August 20 at the Hotel Astor, New York.

A S T A T E M E N T

From Republic Pictures Corporation



In order that there should be no mystery about Republic's policy in the "New Era Of Screen Dimensions" and no confusion in determining aspect ratios in connection with the production or projection of Republic product, we wish to bring these simple facts to all exhibitors:

1. REPUBLIC'S new pictures are being photographed so that they can be projected on either wide-screen or the conventional style screen.
2. REPUBLIC has adopted the 1.66 to 1 aspect ratio so that its new product can be projected on wide-screen with aspect ratios from the conventional size of 1.33 to 1 up to wide-screen ratios of 1.85 to 1. Theatres will find that they can choose one set of wide-angle projection lenses which can project aspect ratios of 1.66 to 1 up to 1.85 to 1, and merely change the projection aperture for the different aspect ratios.
3. REPUBLIC, in changing to a 1.66 to 1 aspect ratio, has not altered the actual picture frame from the conventional size but has composed its subject matter in production so that artists' heads and important subject matter within the picture frame will not be cut off when screened with the new wide-screen apertures.
4. REPUBLIC pictures can be projected on any wide-screen with a special wide-angle lens, a change in projection aperture to the proper aspect ratio, and more light for projection. This is true of *any* wide-screen method and information regarding the type of lens, projection apertures, and added light needed can be obtained from regular theatre service organizations.
5. REPUBLIC pictures can be projected by any theatre equipped with wide screen for CinemaScope with the right projection lens and the correct projection aperture aspect ratio. However, Republic pictures cannot be projected through a CinemaScope projection lens since this lens is a companion lens to the CinemaScope camera lens used in production.
6. REPUBLIC pictures now available for wide-screen exhibition are:

1. FAIR WIND TO JAVA
2. CITY THAT NEVER SLEEPS
3. THE SUN SHINES BRIGHT
4. WOMAN THEY ALMOST LYNCHED
5. SAN ANTOINE
6. A PERILOUS JOURNEY
7. THE LADY WANTS MINK

8. RIDE THE MAN DOWN
9. THUNDERBIRDS
10. OLD OVERLAND TRAIL
11. IRON MOUNTAIN TRAIL
12. SWEETHEARTS ON PARADE
13. CHAMP FOR A DAY
14. SEA OF LOST SHIPS

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Edition

Five of the six pictures started this week are going in color, of one kind or another, and all of them are being "composed," a word the trade may as well get used to, in such manner as to facilitate their satisfactory exhibition in your choice of aspect ratios. (Exception to this last is the CinemaScope aspect ratio, too wide a stretch for five of the pictures, although not for the sixth, which is a CinemaScope production and therefore not exhibitable—what strange words hath dimensionalism wrought—in any of the lesser accepted widths.)

Three of the six new undertakings are being filmed elsewhere than here.

One of the six is going in 3-D, as well as otherwise.

The CinemaScope production, by 20th Century-Fox, is "We Believe In Love," and it is being shot in Rome, which turned out, in "Roman Holiday," under other auspices, to be about the most interesting setting a story can have. This film is being produced by Sol Siegel, and directed by Jean Negulesco, and it has Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdon and Maggie McNamara in the cast. Technicolor, of course, as in all other CinemaScope uses to date.

"Dial M for Murder," with that old master of suspense Alfred Hitchcock directing, got started at the Warner Brothers studio, with the Warner all-media camera, which gives you 3-D, wide-screen, WarnerPhonic sound, together, separately or in various combinations, in operation. The cast is headed by Ray Milland, Grace Kelly, Robert Cummings, John Williams and Anthony Dawson. WarnerColor, naturally.

Up in Canada a Universal-International location company, with Aaron Rosenberg as producer and Raoul Walsh as director, began shooting "Saskatchewan," Technicolor, employing a cast headed by Alan Ladd (ever to be associated with "Shane" in reference and in memory) and Shelley Winters, with Robert Douglas, J. Carrol Naish, Hugh O'Brien and Richard Long.

Trucolor is being used by Republic producer-director Joseph Kane on "Jubilee Trail," a Vera Ralston vehicle with Forrest Tucker, Joan Leslie, Pat O'Brien, Ray Middleton, Buddy Baer, John Russell, Jim Davis and Barton MacLane in the cast.

"Yankee Pasha" is the second Universal-International starter of the week, and it goes, like "Saskatchewan," the Technicolor way. Howard Christie is producing this one, with Joseph Pevney directing, and the cast is topped by Jeff Chandler, Rhonda Fleming, Lee J. Cobb and Mamie Van Doren. It's being made here.

Republic's second undertaking of the week, "Hell's Half Acre," is being filmed in Hawaii, with producer-director John H. Auer in charge of a cast that includes Wendell Corey, Evelyn Keyes, Marie Windsor, Elsa Lanchester, Jesse White, Keye Luke and Nancy Gates.

The six projects stack up as a pretty substantial week's launchings at this time of this year. They average relatively higher, as to properties, quality of personnel, use of color and apportionment of dimensional features, than has been the case in most recent weeks. Collectively they aggregate an investment in the motion picture's future that clearly does not contemplate the industry's collapse in the near, nor in the distant, future, although in point of fact these productions were committed for prior to the President's rejection of the Mason Bill. And contrary-wise, so to speak, the fact that half of the new product is being produced elsewhere than here must be interpreted to mean that the abolition by the 83rd Congress of the 17-month tax holiday was without bearing on the geographical placement of the production companies concerned. The week's work reflects nothing but confidence in a business that needs it as keenly this week as ever.

LAST WEEK was brightened by the announcement of the signing of a new long-term contract binding producer Mel Epstein and the Paramount studio to a continuation of their long-standing association. Producer Epstein has been at work at the Paramount studio for the past 23 years, after joining on, aged 20, as stand-in for Edmund Lowe. Deciding early that acting was for others than he, young Epstein got himself switched to the production setup and became a second assistant director. A first assistant next, he moved over to unit-managership, establishing there some records for efficiency and economics that still stand, before becoming an assistant producer, a director of short subjects, and finally a producer. Most recent of his eight productions for the studio is "Alaska Seas" and his next is to be "Legend of the Incas," a Technicolor job starring Charlton Heston, Viveca Lindfors and Wendell Corey, and filmed in part in Peru.

The Epstein-Paramount story is impressive proof of several things about Hollywood that need proving somewhat more at this time than commonly. It proves that it is possible for a young man to begin at the bottom, as they say, and work his way up, in the production business as in any of the old-line industries, in spite of the belief to the contrary that has been allowed to build

THIS WEEK IN PRODUCTION:

STARTED (6)

REPUBLIC

Jubilee Trail
(Trucolor)
Hell's Half Acre
(Honolulu)

20TH CENTURY-FOX

We Believe in Love
(Technicolor,
CinemaScope—
Rome)

UNIV.-INT'L

Yankee Pasha
(Technicolor)
Saskatchewan
(Technicolor—
Canada)

WARNER BROS.

Dial M for Murder
(3-D, All-Media,
WarnerColor)

COMPLETED (6)

ALLIED ARTISTS

Pride of the Blue Grass
(color)

INDEPENDENT

Hollywood Stunt Man
(Bernard B. B. Ray)
Beachhead
(Aubrey Schenck
Prod., PatheColor,
U.A. release, Stereo-
phonic, W.S.)

Hondo

(Wayne-Fellows
Prod., Warner release,
3-D, WarnerColor,
All-Media)
Carnival
(King Bros., RKO re-
lease, Color, 3-D)

MGM

Tennessee Champ
(Anso Color)

SHOOTING (19)

COLUMBIA

The Caine Mutiny
(Kramer Co., Tech-
nicolor)

INDEPENDENT

Americano
(Moulin Prod., U.A.
release, in Brazil)

MGM

Gypsy Colt
(Anso Color)
Rhapsody
(Technicolor, Wide
Screen)
Knights of the Round
Table (Technicolor,
CinemaScope, Lon-
don)
The Flame and the Flesh
(Technicolor, Wide
Screen, Europe)

PARAMOUNT

Casanova's Big Night
(Technicolor, Wide
Screen)
The Naked Jungle
(Technicolor, Wide
Screen)
Knock on Wood
(Technicolor, Wide
Screen)

RKO RADIO

Rangers of the North
(3-D, Technicolor)
The French Line
(Edmund Grainger
Prod., Technicolor)

20TH CENTURY-FOX

River of No Return
(CinemaScope, Tech-
nicolor, Canada)
King of the Khyber
Rifles (CinemaScope,
Technicolor)
Prince Valiant
(Technicolor,
CinemaScope)
Hell and High Water
(CinemaScope,
Technicolor)

UNIV.-INT'L

Ride Clear of Diablo
(Technicolor)
Son of Cochise
(Technicolor, 3-D)

WARNER BROS.

Rear Guard
(3-D, WarnerColor,
All-Media)
The Bounty Hunter
(3-D, All-Media,
WarnerColor)

up. It proves that a man can stick with a single studio through the thick and thin of 23 years quite as advantageously as he can follow the hop-skip-jump policy advocated by so many talent agents—nay, more so. These are things unchronicled in the Hollywood legend, unreported by the syndicated columnists, and not very widely or deeply believed by Hollywood itself. Nice things to have proved out in plain sight of the industry when, as now, the going is tough and the future obscure.

Now Off The Press...

New Screen Techniques—

the book that is certain to increase your knowledge and understanding of 3-D, Wide Screen, Stereophonic Sound, Cinerama, CinemaScope and other processes—is now off the press and available for immediate distribution within the motion picture industry. It is written in non-technical language by 26 authorities. It is illustrated with many pictures and drawings. Order your copy today.

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Arthur Mayer

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BRITON WARNS OF FILM CRISIS

O'Brien, Labor Leader, Says Taxes in U.S., Britain Are Killing Industry

by WILLIAM PAY

LONDON: News that President Eisenhower had vetoed the Mason Bill brought forth a warning to both British and American Governments from Tom O'Brien, M.P., president of the Trades Union Congress that unless the tax burden was lifted there will be a world film crisis.

The greatest factor, said Mr. O'Brien, contributing to the deterioration of world film production and consequently world film distribution and exhibition is taxation. In America we see thousands of cinemas closing down. The issue will no longer be whether there is a 20 or 30 per cent quota on British screens of British films or even whether we are to have American film production in Britain. The issue will sharply arise as to whether there will be any real permanent film making in the world at all.

Repeats Council Proposal

Mr. O'Brien repeated his proposal for an Anglo-American Films Council which was recently rejected by the Cinematograph Films Council.

"Never has the need been so great for such a consultative body as now. I said then and I say now that the issues before the American and British film industries and indeed every producing centre in Europe cannot be resolved by exchange of individual visits, the writing of documents and reports. They need close contacts by the heads of the industries concerned on all sides for the thrashing out of opinions and the sorting out of our problems and their resolution."

He concluded with a call to forget spectacular grandiose campaigns and to put determined factual pressure upon the Government and to ask, "does the Government want a British film industry or not or does it want cinemas to open at all whether the films shown are to be American, British or any other nationality."

▽

The future form and scale of the Eady plan continues to be loudly debated here. Latest development is a report producers have sent to the Board of Trade in support of their case for an annual £3 million. The report, detailing figures of production costs and box-office returns for British films, will not, however, be submitted to the exhibitors.

Questioned on this at his monthly press conference Sir Henry French, director-general of the B.F.P.A., said: "It has nothing whatever to do with the C.E.A. whether it is three, three and a half or five millions. It is for the Government to make

up its mind how much money is required . . . in order to maintain British production and to see that the scheme is so re-arranged that the money will be there and not taken out of the exhibitors' pocket."

The third year of the Eady scheme ended last week and it is estimated that about £2,750,000 will have been collected compared with £2,969,149 the previous year. It was expected to be £3 million. Official figures reveal that collections for the 47 weeks ended June 27 amounted to approximately £2½ million so that "it looks as though we shall be about a quarter of a million short," agreed Sir Henry.

Sees Eventual Accord

Commenting on these figures he said: "We started off by thinking that the money would be provided by changes in prices and changes in taxation. That has not come about. We all suffer—the Exchequer suffers most, the exhibitors next and the producers suffer least."

He added: "The original plan has been brought about very largely between exhibitors and the Treasury with the producers' wholehearted support. We are looking forward to doing the same again."

Producers are pressing the exhibitors for an early decision and the Government has stated that failing agreement on a voluntary scheme it is prepared to make the Plan statutory. On the other hand, there is an increasing number of rank and file exhibitors who would prefer the Government to make a direct subsidy to producers but the C.E.A.'s General Council meeting on September 9 is likely to agree on the principle of a voluntary scheme. They will insist, however, that they should not be bound to a given figure and that the amount should be conditioned by the turn of business at the box-office.

Tax Receipts Down from '52

In this connection, the Exchequer returns for the first 6 months of 1953 show that entertainment tax receipts were £847,000 down compared with the same period in 1952.

▽

Meanwhile the 3-D's continue as top grossers here. "House of Wax" is now in its 14th week at the Warner. It has already attracted over 300,000 paying customers. Paramount's "Sangaree," in its 4th week at the Plaza, is playing to exceptional business. Of the others, "Call Me Madam" is 20th Century-Fox's biggest grosser ever at the Gaumont where the second week's takings were nearly £500 up on the first. "Salome," despite a very mixed press reception, is drawing the crowds at the Odeon, Leicester Square.

A.B.C.'s Carlton, Upton Park, London, was re-opened August 10 after being closed since 1945 when a German rocket put the already bomb-damaged theatre out of commission.

Overcoming severe building restrictions, A.B.C.'s chief architect, Jack Foster, has given the Carlton a completely new look. A total of £40,000 has been spent on the restoration and re-equipping which includes the latest R.C.A. sound equipment and Andrew Smith Harkness large screen.

Italian Stars to Tour U.S. for "Three Girls"

The I.F.E. Releasing Corporation announced in New York this week that to publicize the September and October pre-release bookings of its "Three Girls from Rome" it has arranged a nationwide tour of the U.S. of three Italian film starlets and a collection of original Fontana gowns.

The tour will get under way immediately after Labor Day and will be highlighted by fashion shows in each city under sponsorship of top local department stores or a society-charity organization. Final plans for the tour are being drawn by Signora Fontana, head of the Rome couturier establishment; Jonas Rosenfeld, Jr., vice-president of I.F.E. in charge of public relations, and Bernard Lewis, promotion manager.

Among the cities tentatively set for the tour are Boston, Philadelphia, Baltimore, Washington, Chicago, Cleveland, Dallas, Los Angeles, San Francisco, New Orleans and Atlanta.

Name Murphy Paramount Montreal Branch Manager

TORONTO: Elevation of Bob Murphy, for many years Vancouver branch manager, to Montreal branch manager, was announced Tuesday as one of four important promotions within Paramount's Canadian sales organization.

Mr. Murphy replaces Tom Dowbiggin who, because of ill health, is entering semi-retirement. Mr. Dowbiggin will continue with the Montreal branch as Consultant Sales Manager. The announcement included naming of Bob Lightstone as Vancouver branch manager. He was promoted from salesman in the Winnipeg branch. Norm Simpson has been promoted within the Winnipeg branch from booker to salesman.

Pete Smith Has Short On Hoarders of Money

MGM has completed a short subject made in cooperation with the United States Treasury Department called "Cash Stashers," in which Pete Smith shows the many accidents that could happen to people who hoard or hide money instead of investing in government savings bonds. In order to stimulate the showing of the short and the sale of government securities, MGM is putting out a special enlarged short subject press book. Mr. Smith has also made a special tape recording to be used for radio publicity for the short, which is scheduled for national release August 29.

Cinerama Deal Price \$962,637

Stanley Warner will pay \$962,637 for the purchase of the assets of Cinerama Productions, Inc., it was disclosed this week in a letter mailed to all creditors of Cinerama Productions.

It is understood the \$962,637, or approximately that sum after adjustments are made, will be delivered to Cinerama Productions following court approval of the projected deal. Stanley Warner's petition seeking to amend the Warner consent decree was approved by Justice Augustus Hand at the Elizabethtown, N. Y., courthouse this week.

According to the letter, the assets to be sold and transferred to the new Stanley Warner-Cinerama Corp. will consist chiefly of the rights that Cinerama Productions has in the production and exhibition equipment leased from Cinerama, Inc., all of the prints of the film "This Is Cinerama," the leases of the four theatres currently exhibiting "This Is Cinerama," and 700,100 shares of stock of Cinerama, Inc.

In addition to the cash consideration, the letter noted that Cinerama Productions will receive a percentage of the net income of motion pictures produced under its license from Cinerama, Inc., and an amount equal to the value of the inventory and prepaid items transferred by Cinerama Productions.

Charles Skouras in Group Buying WINS, New York

Charles Skouras, president of National Theatres, and two radio-television station owners have bought radio station WINS, New York, from the Crosley Broadcasting Corporation.

The announced price was \$450,000. Purchase is subject to Federal Communications Commission approval.

The new owners did not state their new policy, if any. The operating company will be known as Gotham Broadcasting Corporation. The men with Mr. Skouras are J. Elroy McCaw, of Seattle, and Jack Keating, also of the Coast. Mr. McCaw has interests in KLZ, Denver, a controlling interest in KELA, Chehalis-Centralia, Wash., and also in KALE, Richmond, and KYAK, Yakima, also in Wash. Mr. Keating has stations in San Francisco and Honolulu in association with Mr. McCaw, and also a station in Portland.

WINS is licensed for 50,000 watts, 24 hours per day. It was purchased by the Crosley company and its parent, the AVCO Manufacturing Corp., in August, 1946, from Hearst Radio.

Hoffberg Releases Short

Hoffberg Productions, Inc., is releasing a short called "Woodland Sketches," which features shots of wooded area and background music by the Vienna Symphony.

CBS Six Month Net Hits All-Time High

Business is definitely on the up-swing at the Columbia Broadcasting System. During the first six months of 1953, the net earnings of CBS, Inc., and domestic subsidiaries were \$4,003,377, the largest in the company's history. This exceeded by 40 per cent the net of \$2,851,415 for the comparable period in 1952. The net per share increased 49 cents over the \$1.22 allotted in 1952. The board of directors of the corporation has voted a dividend of 40 cents per share on its Class A and Class B stock, payable September 4 to holders of record August 21, 1953.

W B Profit \$796,000

Warner Bros. Pictures, Inc., the new separate production and distribution company, and subsidiary companies report for the first three months of operations ending May 30, 1953 a net profit of \$796,000 after provision of \$1,250,000 for federal taxes on income and after a provision of \$50,000 for contingent liabilities. Film rentals, sales, etc. amounted to \$17,071,000. The net profit is equivalent to 32 cents per share on the 2,474,427 shares of common stock outstanding or reserved for exchange at May 30, 1953.

Friends of Grace Moore at "This Is Love" Premiere

Friends and colleagues of the late Grace Moore were reunited this week by Warner Brothers to celebrate the New York opening of "So This Is Love." On Monday, the celebrities attended a special luncheon at Reuben's restaurant and the following night they took part in the premiere ceremonies at the Normandie theatre. Martin Starr, motion picture commentator of New York radio station WINS interviewed celebrities from the lounge of the theatre. Among the notables who attended the ceremonies were Tallulah Bankhead, Mary Martin, Jane Pickens, Ilka Chase, Cornelia Otis Skinner, Deems Taylor, Madame Jeritza, Roberta Peters, Lucretia Bori, Geraldine Farrar, Margaret Lindsay, Kay Francis, Monica Lewis, Miriam Hopkins, Fritzi Scheff, Rise Stevens, Nadine Conner, Freda Hempel, Dorothy Sarnoff, Jarmila Novatna and Kathryn Grayson and Walter Abel, stars of the film.

Anglo-U.S. Money Talks To Begin September 22

Negotiations on British remittances to American film companies will get underway in Washington starting September 22, Eric Johnston, president of the Motion Picture Association of America, announced in New York Wednesday. He said a "large delegation" of British representatives would be coming over for the sole purpose of discussing the remittance situation.

NT Circuit 39 Week Net \$1,873,521

HOLLYWOOD: A consolidated net income of \$1,873,521 for the 39 weeks ended June 27, 1953 has been reported by National Theatres, Inc., organized last year after divorce to operate National Theatres, Fox West Coast and Roxy Theatre, Inc. This figure amounts to 68 cents per share on the 2,769,486 outstanding shares of stock and compares with a net of \$1,189,856, or 43 cents per share, for the corresponding period the previous year.

In his report to the stockholders, Charles P. Skouras, president, pointed out that the theatre gross income of \$14,702,288 for the 13 weeks ended June 27, 1953 shows an increase of \$547,995 over the corresponding period the previous year. "This," he said, "is the first quarter since 1946 in which our admission receipts were greater than in the comparable quarter of the preceding year."

The earnings for the 39 week period include a net profit of \$168,000 realized from the dispositions of real estate and theatres which were disposed of either for economic reasons or to comply with the consent judgment in the anti-trust case. Although the gross income for the 39 week period was \$546,602 less than the previous year, Mr. Skouras stated that this could be accounted for in the drop of operated theatres, which fell from 421 to 383.

Stellings-Gossett Firm Buys Seven Theatres

Stellings-Gossett, Inc., Charlotte, N. C., have purchased seven North Carolina theatres from H. B. Meiselman Theatres, Inc. Theatres involved in the deal are the Center, Charlotte; Strand, Waynesville; Strand, Rockingham; Flamingo Drive-In, Laurinburg; Raleigh Drive-In, Fayetteville; Manor, Wilmington, and Park, Kinston. E. G. Stellings and P. C. Gossett, partners in the firm, have also been granted charters for three other concerns, all with headquarters in Charlotte. The new companies are Stellings-Gossett Theatres of Fayetteville, Wilmington and Kinston.

Kansas City Censors Ban "Moon Is Blue"

KANSAS CITY: A majority vote of the five-member Kansas City board of appeal has banned the exhibition of United Artists "The Moon Is Blue" in this city. The board was acting on the distributor's appeal to review the decision of the city's motion picture reviewer which would have permitted the showing with the deletion of two segments of the dialogue. After reviewing the film, the board decided to ban the showing of the film here. Several places outside of Kansas City in Missouri have booked the film for September.

The National Spotlight

ALBANY

Stanley Warner's Strand used its Miracle Mirror screen for the first time with "Thunder Bay" and "Take Me to Town." . . . Fabian's Palace simultaneously plugged a 42-foot panoramic screen for "Stalag 17." . . . Jerome Fuller recently launched the new 450-car capacity Spa drive-in, outside of Saratoga on the road to Corinth. He formerly was associated with the Dix drive-in, Glens Falls. . . . Saratoga visitors included: Stanton Griffiths, ex-ambassador to Sweden and Spain and ranking Paramount Pictures executive, with Bernard Gimbel, of New York; and Louis W. Schine, vice-president of Schine Circuit, Gloversville, with Mrs. Schine. . . . Eddie Bracken did his baseball act at a Booster Night staged in Hawkins Stadium by the Chamber of Commerce for the local Eastern league team. Gene Teper, Variety Club member, served as co-chairman. Tent 9 helped in the sale of tickets. . . . Stephen R. Rintoul, former president-general manager of WKKW (which signed off the air July 31), has succeeded Howard Maschmeier as general manager of Schine-owned WPTR.

ATLANTA

Harry Williams, office manager of Wallace Films, is back from Jacksonville, Fla. Howard Wallace, president of the firm, is visiting in Miami. . . . It's a happy birthday to Paul Wilson, 20th Century-Fox. . . . Frank Lowry has been added to the booking department at Columbia Pictures. . . . The Rialto theatre is now playing its fourth week of "The Moon Is Blue" to big business. . . . Sam George, Jr., son of Sam, manager of the Paramount theatre, is on a visit here. . . . John W. Mangham, president of Realart Pictures is back in his office after a trip to New York. . . . C. J. Brown, manager of the Martin theatre, Calhoun, Ga., transferred as manager to the Grand, Fitzgerald, Ga. He replaces George Slaughter who has resigned. . . . Mr. and Mrs. Ken Laird, (he is branch manager of Republic Pictures, Tampa, Fla.) is back there after a vacation spent in New York. . . . Lane Hebson, manager of Martin theatre, Sylacauga, Ala., was named as new commander of the American Legion Post No. 45 there. . . . The stork passed over the home of Mr. and Mrs. John Huff, (he is with Paramount) and left a little baby boy. . . . Foster Hotard, of New Orleans, has been added to the booking department at Paramount. . . . Joe Dumas, office manager, Republic Pictures, back at this desk after a fishing trip in Florida.

BALTIMORE

Richard Dizon, Hippodrome assistant, is spending a few days in Ocean City. . . . Steve Chaseman has been appointed second assistant at the Hippodrome theatre, replacing Kenny Most, resigned. . . . Stanley

Stern, Town theatre manager, in Miami on vacation. . . . Frank Hornig Jr.'s Monroe theatre has closed. . . . Mike Leventhal, general manager of Scheck Theatres, has been appointed to the Board of Motion Picture Operator Examiners, replacing Rodney Collier, Stanley theatre who has served the past six years. . . . Leon Back, Rome Circuit executive and president of the Allied MPTOM, has left for a Maine vacation. . . . Father of Clara Wible, New theatre, passed away recently while on vacation with his daughter in Connecticut. . . . Lawrence Schanberger and family, Keith's theatre, are vacationing in Atlantic City. . . . Rodney Collier, Stanley theatre manager, has returned from an Ocean City vacation. . . . Lou Sieber, president of Operator's Union Local 181, is vacationing. . . . John Dunn, censor board projectionist, is out of Mercy Hospital.

BOSTON

Ralph Iannuzzi, Warner's branch manager, is busily engaged on plans for the new sales drive bearing his name. It starts August 31 and runs through December 26. He is the proud owner of an Omega wrist watch given by the company as a token for his branch winning the national Norman Ayres Cleanup Week contest. . . . Nat Ross, veteran film salesman now with Relston, Inc., theatre candy concessionaires, has undergone surgery at the Pratt Diagnostic Hospital. He is celebrating his 42nd year in the industry. . . . Emil Perodeau, former assistant at the Saxon Fitchburg, has been transferred to the Fitchburg as assistant to Frank Boyle, who is city manager for both theatres. Con Roddy, former usher at the Saxon, has been upped to assistant

manager to Joe Tuttle, newly appointed manager. . . . Sidney Michaels, son of veteran theatre manager Max Michaels of the Old Howard theatre, has received word that his play, a comedy entitled "The Three-Toed Pony" has been accepted for a pre-Broadway tryout at the Berkshire Theatre, Stockbridge, Mass. with Fay Bainter starred.

BUFFALO

Harry Hoffert, formerly at Shea's Kensington, has been named assistant to Carl Rindeen, house manager at Shea's Buffalo. . . . Catherine Turano, booker at Republic, will be married in October. . . . Al Pierce has completed the installation of a beautiful new refreshment pavilion in the Elmwood, which he recently leased from the Shea circuit. . . . Arnold Febrey has been appointed combination office manager and salesman at the RKO Pictures exchange. Arnold, in addition to taking on the office management will cover the Syracuse territory. He succeeds Bill Cuddy here in the office manager post. . . . Jack Kundstuk, MGM manager, will visit the MGM Culver City studios the end of the month to attend a big sales pow-wow there. . . . Mary Ryan, MGM office manager, is back from a vacation trip to Quebec and St. Anne DeBeaupre. . . . "Ted" O'Shea, Paramount Distributing company VP, has recovered from a recent illness and has returned to N. Y. Ted had been "resting up" a bit across the border in Canada. . . . The Regent theatre has been leased by Magna Theatres Corp. for eleven more months, until July 1, 1954. The company will continue experimental runs of the new Todd-AO process. . . . Helen Huber, cashier at Paramount, flew to the West Coast this week to visit her sister.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

CHICAGO

Stanley Kohlberg has left the Schoenstadt Circuit and will concentrate on management of the Starlite Outdoor theatre. . . . Max Roth of Capitol Films has been elected to the board of Pathe Industries. . . . Bernard Jacon, vice-president in charge of sales for I.F.E., was scheduled to visit here for three days on his tour of the company's branch offices. . . . Charles Dyer's new drive-in is being rushed to completion at Belvidere, Ill. He operates the Lyric, Earlville, Ill. . . . The Alger Circuit has taken over operation of the Apollo, Princeton, Ill., from the Bailey Circuit. . . . The McVickers, going first-run with "Let's Do It Again" and "The Farmer Takes a Wife," has raised its prices. . . . Admission prices here are in an "up" cycle, with many theatres going so far as to eliminate matinee prices, particularly for 3-D pictures. . . . The women's auxiliary of Variety Club of Illinois has scheduled a special preview at the Carnegie, Sept. 29, to raise money for La Rabida Jackson Park Sanitarium.

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CINCINNATI

Rube Shor's Keith's theatre played a one-night engagement of talent from local radio stations and other sources for the benefit of the Fraternal Order of Police, in addition to the regular picture feature. Wisconsin vacationists include Mr. and Mrs. Phil Fox and Mr. and Mrs. Milton Gurian, the men of the group being branch manager for Columbia and Allied Artists, respectively. . . . More than ordinary interest is being manifest in the Variety Club's annual golf tournament to be held at the Kenwood Country Club, August 24, according to Hoyes McGowan and Rickey Rosenfeld, co-chairman of the event, to which guests will be operators, as well as some others in the area welcome this year. . . . Local drive-in theatre report a series of loudspeaker thefts, which appear to be increasing, despite extra precautions invoked.

CLEVELAND

The 3 per cent local amusement tax in suburban Lakewood enacted October 1, 1947 was repealed by the city council and became effective August 1, relieving three theatres—Detroit, Homestead and Hilliard Square—of payments averaging a total of approximately \$6,000 annually. This is reportedly the first tax break in the Greater Cleveland area. . . . Jerry Kerner resigned as MGM booker to enter another business. . . . RKO branch manager Jack Bernstein is vacationing in Toronto. . . . "The Greatest Show on Earth," playing one show a night at Herbert Ochs' drive-ins in Canada, played to such tremendous business at regular prices that all available parking space was sold a half hour before showtime during the 5-day run of the picture at the London and Belleville ozoners, Ochs reports. . . . Anne Walker, Columbia booker, is back from an east coast vacation. . . . Carl Scheuch, Monogram booker, announces the birth of his second grandson born to his daughter, Mrs. Sybill Olson in Van Nuys, Calif. . . . Jack Shulman independent circuit owner, is among the low golf scorers at the Oakwood Country Club. . . . G. A. George took over the Home Theatre, Youngstown, from Kalmen Erdeky.

DENVER

Fox Inter-Mountain managerial changes announced by Frank H. Rickatson Jr., president, include the promotion of Ray Davis from the managership of the northern district to that of Denver city manager. Davis will also keep the northern Colorado cities that have previously been under his management, not including Sterling. Tom Brennan, city manager at Cheyenne, Wyo., has been promoted to manage the northern district, which will now include the Wyoming and Nebraska houses, and will include Sterling, Colo. Russell Berry has been promoted from Rock Springs, Wyo. to Cheyenne as city manager; James Auten, Longmont, moves to Rock Springs; Al Bamossy, Rawlins, Wyo., moves to North Platte, Neb., to assume the city managership, where he succeeds A. C. Stalcup, who is retiring. Jim Sutton, assistant city manager at Cheyenne, has been moved to Rawlins, Wyo., as city manager. The Longmont job is left open for the present. . . . Harold Wirthwein, Allied Artists western

division manager, here conferring with C. J. Duer, branch manager, and calling on accounts. . . . Dick Ivy, who recently sold his interests in the Intermountain Film Exchange, is booking and buying for the Ted Knox houses.

DETROIT

Air Training Cadets of the RAF visiting in Birmingham, Mich. as guests of the Civil Air Patrol saw their first drive-in movie when they attended the Oak in nearby Royal Oak. . . . Krim, Highland Park holds "Anna" and "Elizabeth Is Queen" another week. . . . The Huron in Pontiac, closed a year ago, is going strong after re-opening. Lying on the west edge of town, parking is not the problem it is in downtown Pontiac. Newly installed "Futuramic" screen helps pull them in. . . . Largest ads in Pontiac daily paper are for the three drive-ins. This contrasts to Detroit area drive-ins that use only liners. . . . "Second Chance," which held over at the Fox in Detroit, is doing the same at Butterfield Theatres' Oakland in Pontiac. . . . An ad for the Waterford drive-in, Pontiac, showing "The Jazz Singer," carried a box which states, "See 'The Jazz Singer' on the new screen in the normal size and shaped picture. See the added life, color, and depth."

HARTFORD

A public hearing on application of Fred Quatrano, Waterbury, to build a drive-in theatre at Watertown, has been scheduled for Sept. 21 at State Police Headquarters, Hartford. . . . Tent 31, Variety Club of Connecticut, will sponsor a semi-pro boxing program for New Haven Evening Register's Fresh Air Fund at West Haven Municipal Stadium, on Aug. 24. Committee is headed by Sam Wasserman, acting chief barker, and general chairman. . . . Manchester Drive-In Theatre Corp. of Hartford, has opened its newly-completed \$100,000 550-car Manchester drive-in, at Bolton Notch. Principals in new corporation are Bernie Menschell and John Calvoresco of Community Amusement Corp., Hartford, and Mrs. Frances Calvoresco of Hartford. . . . Francis M. McWeeney, Sr., Francis M. McWeeney, Jr., and Louis B. Rogow of Hartford, have filed certificate of incorporation with the Connecticut Secretary of State's offices for Loumac, Inc., with offices Hartford. New firm will handle concessions at the Pine drive-in theatre, Wolcott.

INDIANAPOLIS

Dale McFarland, general manager of Greater Indianapolis, is vacationing for the next two weeks in Michigan. . . . The Cantor circuit will open its new Lafayette Road Outdoor theatre Tuesday with a first run showing of "Invasion U.S.A." . . . Barney Brager, Republic branch manager, has lined up 19 August openings for "Sweethearts on Parade" in the state. . . . Marcia Henderson, U-I starlet, was here Thursday, promoting "Thunder Bay." . . . Mrs. Sylvia Girolami, mother of Johnny Girolami, Greater Indianapolis advertising manager, was killed when struck by a car Aug. 3. Howard Rutherford, manager of Loew's, went fishing at Monticello, upstate lake resort, over the weekend. . . . Bill Woollen has returned as manager of the Esquire, succeeding Mrs. Mildred Allen, who quit to teach school. . . . William Ricketts will reopen the Elnora, at Elnora, Sept. 1 with two changes a week.

KANSAS CITY

Durwood circuit, now operating one conventional theatre in Jefferson City, Mo., and the Skylark drive-in north of the city, will erect a 500-car drive-in with what is described as the "widest screen in the state of Missouri," for 3-D and aspect ratios up to 2.55 to 1. Another company operates a drive-in west of Jefferson City. . . . The Apollo, a Fox Midwest midtown theatre, started August 6 a showing of the made-in-India "Chandra Lekha." . . . Loew's Midland theatre in Kansas City installed a 50 by 27 screen, called "giant panorama," suitable for 3-D and CinemaScope; the first attraction to be shown on it being "The Band Wagon." . . . Maurice Druker, who joined Loew's in 1929 as an usher and has been manager of Loew's theatres at several cities, recently at the State, Providence, R. I., has taken over as manager of Loew's Midland at Kansas City; succeeding the late Howard C. Burkhardt. Larry Levy, recently Loew's manager at Reading, Pa., succeeds Mr. Druker at Providence. Edward Richardson, who has been handling the Midland since Mr. Burkhardt's death, now returns to his post at the Granada, Cleveland. . . . The Crest drive-in, of the Commonwealth circuit, put on a circus three nights. . . . The Lakeside drive-in theatre opened August 7 with "House of Wax."

LOS ANGELES

The "Row" was shocked by the sudden passing of Harold Goldstein, booker for Favorite Films. Goldstein is survived by his wife and two daughters. . . . Herb Turpie, Manley Pop-corn, checked in from Denver and Salt Lake. . . . Arnold Shaak, Ramona theatre, is back in town after vacationing in Chicago. . . . Hap Simpson has resigned as manager of the Atlantic theatre, Long Beach. . . . Don Grieve has been appointed resident manager for the B. F. Shearer Company's Phoenix territory. . . . Universal-International division manager Foster Blake flew in town from Manhattan on company business. . . . Harvey Lithgow, Warner Bros. office manager, is vacationing, with "Bill Watmough, salesman, pinch-hitting for him during the next two weeks. . . . Back from a four weeks vacation in Canada is Phyllis Weeks, Warner Bros. biller. . . . Barney Warwick has been named manager of the Atlantic, Long Beach. He formerly piloted the Circle drive-in, Long Beach, which has just been acquired by the Pacific Drive-In Corp. . . . Vicky Pineda, secretary to Fred Greenberg, Warner branch manager, returned to her desk after vacationing in New York.

MEMPHIS

First runs in Memphis have advanced admission prices and neighborhoods are expected to follow as a result of President Eisenhower's failure to sign into law a bill to repeal the 20 per cent federal admission tax. . . . State, Palace, Strand, Malco and Warner advanced prices from 50 to 60 for matinees and from 65 to 74 for evenings. . . . McRae theatre, a new show, has been opened at McRae, Ark., by Marvin Scott, owner. . . . A. L. Pilgram sold his WNC theatre, Flippin, Ark., to B. L. Brixey. . . . Ed Doherty, partner in Exhibitors Services, was in Colorado with his family on a vacation trip. . . . Alex McKinzie, Southwest

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Theatre Equipment Co., was a Memphis visitor. . . . Mr. and Mrs. W. F. Ruffin, Jr., Ruffin Amusements Co., Covington, Tenn., were in Memphis booking and shopping for their circuit. . . . Mrs. W. B. Elrod, manager, announced Linden Circle theatre in Memphis has installed an all-purpose wide screen.

MIAMI

Variety Children's Hospital was \$16,329 richer recently when Mitchell Wolfson made a presentation of a check for that amount to Chief Barker Ed Melniker. The hospital is Tent 33's special pet and responsibility. . . . A 3-D film, "Black Lagoon," a Universal-International production, will have underwater scenes 'shot' at Rainbow Springs, Dunnellon, Florida, beginning in September. . . . With the Colony closing for the summer in Fort Lauderdale, Tom McConnell steps over to manage the Warner there which changes to a first run house. James Brightwell is relief manager. . . . Bob Clyman, general manager of Bernstein Theatres, reports triple crews on the construction gangs are sweating out the hoped for August 18 opening of the Turnpike drive-in. . . . Carl Janroga resigned from the Florida State Theatres and is now associated with Wometco as relief manager at the Carib. . . . Tony Capuzzi, former theatre owner of Pennsylvania, is managing the Sheridan, Miami Beach, Fla. . . . Robert Battin is managing the Beach.

MILWAUKEE

Mr. John Freuler's downtown Atlantic theatre has reopened after having been closed during the month of June because Third street was torn up. . . . Jerry Youmiss is the new manager at the Century theatre here owned by Mr. Freuler. . . . The Fox-Strand theatre will show the film "Martin Luther" beginning Oct. 15. Rev. E. G. Tieman, pastor of Trinity Lutheran church here, announced the movie will be promoted through church bulletins, posters, speakers and other forms of advertising. . . . Jack Lorentz and J. Kemptgen, co-chairmen of the Special Shows committee for the Showman's Guild, are busy formulating plans for the first fund raising drive which will be held in the near future. . . . Helen Harli, head inspector at RKO exchange here, is vacationing. Another inspector there, Minnie Leistikow, is also away on her vacation. . . . Neighborhood houses here that have recently installed 3-D equipment are the Plaza and Tosa theatres.

MINNEAPOLIS

James Goggin bought the Gopher at Wheaton, Minn., from Tom Hetherington. Goggin formerly managed the Park and Royal theatres at Park Rapids, Minn., for the Home Theatres circuit. . . . Ivan Fuldauer, MGM Midwest press representative, was in. . . . Harold Lundquist has been named assistant to the division manager, M. A. Levy, at 20-Fox. Lundquist formerly was 20th-Fox salesman in northern Minnesota. . . . Sheldon Kliman, manager of the Riviera at Hastings, Minn., was married to Gertrude Goltzman of Minneapolis. . . . Kenneth Thompson bought the State at Belgrade, Minn., from Grant Hatling. Hatling recently sold another theatre at New

London, Minn. . . . A 25 by 55-foot Miracle Mirror CinemaScope screen has been installed in the RKO Orpheum along with a stereophonic sound system. . . . Sheldon Rubenstein, Charles Rubenstein and Abe Kaplan have reopened their neighborhood Arion theatre. More than \$15,000 was spent in refurbishing the house. . . . All drive-ins in the territory, numbering close to 70, will take up collections for the Variety heart hospital for one week starting Aug. 23.

NEW ORLEANS

Curtis F. Matherne, former field representative with U.A. is now with Bohm Motor Company. . . . Dominick J. Ollister, Sr. veteran manager of theatres and up until recently, manager of Abalon, Algiers, is now with realtor Jas. H. Smith. . . . Mr. & Mrs. David Gamelli purchased the Peacock, local neighborhood, from Mike and Mary Pisciotta. . . . J. B. Dumestre, president of Southeastern Theatre Equipment, planned in from Atlanta to be at the bedside of his dying brother, Alexis C. "Lex," who succumbed August 8 at the age of 65. Dumestre, away from the industry for many years, built and operated the suburban Metrie for several years, then sold it to the United Chain. . . . Marion Francioni, Paramount's booker-stenographer, was ordered by her doctor to take an extended leave of absence. . . . The WOMPT's gathered at the Jung Hotel on Thursday, August 6 for their second meeting to outline plans for club's activities. It was agreed upon that their first luncheon will take place Sept. 9. . . . The new Rio drive-in, Vidalia, La., opened Aug. 6.

OKLAHOMA CITY

The Agnew theatre was held up and robbed of \$52, July 29, by a pair of bandits driving a stolen red convertible. . . . Shawnee, Okla.'s new drive-in theatre, the Tecumseh drive-in, was opened last week. . . . The Leachman theatre, Stillwater, Okla., was closed Friday for the installation of a giant panoramic screen. . . . Clark DeBusk, 53, Paris, Texas, owner of a theatre in Roxton, died in Greenville, Texas, July 31. . . . Hugh Gardner, prominent Neosho, Mo., theatre owner, died in St. John's hospital, Tulsa, Okla., August 1. He had entered the hospital on July 23 for a check-up following his return from a Florida vacation trip earlier in the week. . . . More than \$5,000 was contributed for the "Aid to Korea" program by moviegoers in Oklahoma last week, M. Loewenstein, state chairman for the drive announced. . . . M. S. McCord, president of United Theaters, has announced that work would be renewed August 20 on a drive-in theatre near the Arkansas River in Morrilton, Ark. . . . A new drive-in theatre, the Oaklawn, will be built in Wichita, Kans. by Al C. McClure and W. L. Barritt.

PHILADELPHIA

World, art house in the center-city area, is taken over by the Faith Theatre Corp., of New York, and reopens with "Twilight Women" and "Bachelor in Paris." . . . Eureka, closed neighborhood house, taken over by record distributor David Rosen. . . . Sydney J. Poppay, manager of the Majestic, Gettysburg, Pa., announced the house has been air-conditioned. . . . The 31st annual "Comerford Day" was held last week in honor of the late M. E. Comerford by Comerford Circuit staff from Scranton, Pa.,

at the Boys Club Camp, Dunn Lake, Pa. . . . Harry Knowles, assistant manager of the Midway, Allentown, Pa., returned to his post after a stay in the Allentown Hospital. . . . Carl Herman, manager of the Hollywood, Pottsville, Pa., a patient in the Pottsville General Hospital suffering from an infection of the eye. . . . Comerford district managers in the Scranton-Wilkes Barre, Pa., area, under the jurisdiction of Bill Butler and Sam Friedman, staging a special "District Manager's Summer Drive." . . . William G. Humphries, prominent Lewistown, Pa., exhibitor, became a grandfather with the birth of a son to his daughter, Mrs. Patsy Bew. . . . J. J. O'Leary, Sidney Samuelson, William Goldman, Ted Schlanger and Joe Leon, local industry leaders, head the theatre collections drive for Korean relief.

PITTSBURGH

Zone manager M. A. Silver has appointed Ray C. Ayrey, a veteran of 20 years in the motion picture industry, as contact manager for the Stanley Warner company here. Ayrey will move his family to a new home in suburban Mt. Lebanon next month. . . . "The Juggler" is doing tremendous business in the Squirrel Hill theatre and has had a run of four weeks to jam-packed houses. That is most unusual for a house a little off the beaten path. . . . Quite a large number of theatres in this district are following the lead of the Fulton and are making arrangements to install the wide-screens. . . . Bill Elder, manager of the Penn, got away to the Atlantic Coast for a vacation. His duties were assumed by Marty Burnett, Loew's central district manager and Tony Coutsombies, manager of the Ritz. . . . Gene Kelly, who has spent 20 months overseas, stopped off here on his way to Hollywood for a four-day visit with his parents, Mr. and Mrs. James P. Kelly.

PORTLAND

Business is on the upgrade at nearly all first run theatres despite the transient "name" attractions. Three houses are showing product at raised prices. "Shane" held for a third week at the Orpheum and is going great. . . . "Arena" is new at the Liberty. . . . "Moon Is Blue" goes into a third session at the Mayfair after terrific opening week. . . . "Goodnight Ladies" is set for Hamrick's Playhouse stage. This is the first legit play for a Hamrick house here. . . . "Lilli" set a new attendance record at the Guild theatre during its 11-week stay. . . . Ronald Weber, J. J. Parker, accountant, is on vacation. . . . Jack Marshall, husband of Hamrick's Kathryn Marshall, has gone into business for himself as a display man.

PROVIDENCE

When "Roar of the Crowd" opened as a co-feature with "The Maze" at the Majestic, free 'starting-line' tickets to the International Grand Prix to be held at the Lonsdale Arena were awarded the first 50 persons purchasing theatre tickets. This outstanding race pits American sports-cars against European models. . . . Eddie Zack and his Hayloft Jamboree, featured on TV and records, appeared in person at Route 44 drive-in as an added attraction, with no

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advance in prices. . . . The Pike drive-in is offering extra cartoons and lollypops every Friday evening for the kiddies. . . . In one of its latest promotions to attract the 'younger set', the Boro drive-in recently awarded a fully-equipped bicycle by means of numbered tickets, which were distributed free to all juvenile patrons. . . . Harold Lancaster, Pawtucket Strand manager, is hard at work laying plans for his Blackstone Valley committee's participation in the forthcoming "Jimmy Fund" drive.

SAN FRANCISCO

Changes in Fox West Coast personnel include Henry Pines' transferred from manager, Fox, Redwood City, to manager of the California, San Jose, replacing Lloyd Howell, resigned. Herbert Gunn, manager, Alisal, Salinas, resigned and is being replaced temporarily by Duncan Knowles, manager of the Fox theatre. . . . Glen Coffey, manager, Ritz (Golden State), Hayward, resigned to become a policeman, there. Sol Bolnick, formerly of Golden State's Del Mar, San Leandro, replaced him. . . . The Vacaville, Vacaville, owned by Walter G. Preddy, San Francisco, is closed because of a disputed lease-ownership. It is reported the controversy centers around who shall operate the theatre; Don Isabella who has been operating it for the past 12 years or L. E. Blair, exhibitor of Cloverdale. . . . Harvey Hatch closed his Patio theatre at Hali Moon Bay because of slow box office. . . . Chan Carpenter, United-California Theatres booker, is on sick leave. . . . Universal Exchange is being completely remodeled, redecorated and refurbished, according to an announcement.

TORONTO

Business, usually slow at this time of year, has picked up with the advance of cool weather and the playing of boxoffice champions. . . . Only two 3-D pictures dominate the scene here, with "The Charge at Feather River" at Shea's and "Fort Ti" at the Nor-town. Opening of the former was highlighted by a tie-in with The Toronto Telegram bringing 2,600 carrier boys and girls to a free showing of the film. . . . Al Harts-horn who has been in the Mountain Sanitarium in Hamilton for the last 12 months has been able to leave at last. He was with Famous Players before being stricken with TB. . . . Father of Norm Gray, manager Algoma, Sault Ste. Marie, died. . . . Vic Nowe, manager, Odeon Carlton, has a display of 24 paintings done in New York by Alex van Svoboda, a recent Canadian. . . . Luncheon for those attending the Cinema-Scope showings at the Imperial followed the screenings with Peter Meyers of 20th-Fox as host. . . . Northwest drive-in is being used every Sunday as a church by the Islington Evangel Centre.

VANCOUVER

Theatre grosses took a dive as the temperature ascended to new highs on ten successive days. A French import, "Seven Deadly Sins," was the only picture to show any life after top-rate publicity by Wally Hopp, manager of the International Cinema. . . . The Ponoka drive-in, Ponoka, Alta., a 375-car proposition, was opened recently. . . . Victor Tombe, former Saskatchewan theatreman, is the new assistant manager to

Charlie Doctor at the Capitol. He replaces Paul Mojleski who resigned to join a local beauty supply company. . . . Sydney Chat-ton, a former film row employee and now a television producer in New York, was here on vacation and looked up his many friends in amusement business. . . . Marge Brewer, Odeon-Hastings secretary, on the sick list. . . . Harold Warren, Famous Player partner in Alberni on Vancouver Island, was here conferring with chain officials. . . . "House of Wax" is racking up top grosses in Famous Player houses in the B.C. interior. . . . Exhibitors report confection sales reach their peak during the showing of action and cowboy films. . . . The staff of the Odeon-Paradise threw a party for their departing manager Al Mitchell, who was promoted to supervisor of three New Westminster houses by the circuit. . . . Warner's manager, Earl Dalglish, is on vacation at his summer home at Gibson, upcoast from Vancouver.

WASHINGTON

Mrs. Helen Levi Brylawski, 90, known as "Muzzy" to hundreds of her Washington friends, died August 2. She was the widow of Aaron Brylawski, one of the first motion picture theatre owners locally. . . . He died in 1929. She is survived by two sons, A. Julian Brylawski, president of the Motion Picture Theatre Owners of D.C., and Fulton, an attorney; and two daughters. . . . The Motion Picture and Television Council of the District of Columbia, at their first fall meeting on September 11, will have as guest speaker Arthur H. DeBra of the Motion Picture Association of America. . . . Frank Storty, president of Midcity Theatre Corp., is recuperating at home after recent hospitalization. . . . Ray Ayrey, formerly field supervisor with Stanley Warner Theatres in New York, has been appointed to the post of contact manager of the Pittsburgh Zone. His wife, Anne, secretary to Charles McGowan, local contact manager for Stanley Warner, has resigned to join her husband in Pittsburgh.

Edgar Mannix Signs New Contract with Loew's

WASHINGTON: Edgar J. Mannix, Loew's vice-president and member of the company's studio executive board, has signed a new two-year contract with the firm, it has been reported by the Securities and Exchange Commission. The new agreement calls for a weekly salary of \$3,000, plus \$200 per week to cover expenses. It runs from March 1, 1954, the expiration of the current contract, to March 1, 1956. Clauses in the contract call for a three-year extension of the agreement if both parties decide on such an extension by February 1, 1956 and a four week vacation period yearly.

Leon Levenson, 47, TOA Committeeman, Dies

Leon Levenson, 47, chairman of the concessions committee, Theatre Owners of America, and head of theatre concessions for the American Theatres Corporation, died suddenly in Boston Tuesday. A graduate of Harvard, class of 1928, he is survived by his widow and a brother.

"Eternity" Leads Heavy Gross List

Business in most of the New York Broadway and Chicago Loop first run theatres was quite hearty this past week. Pacing New York theatres was the record-smashing "From Here to Eternity" which was piling up huge grosses at the Capitol. Excellent product and a helping hand from the weatherman, who provided intermittent cloudy and rainy weather over the weekend which kept thousands away from the highways and beaches, were the reasons offered by theatremen for the upswing in business at first run situations.

See \$175,000 for "Eternity"

Every opening week record of the 34-year-old Capitol theatre is expected to crumble under the weight of a predicted \$175,000 gross for the initial seven days. Theatre officials estimated the week-end gross to be a huge \$59,788.

"Band Wagon" is rolling along smoothly at the Radio City Music Hall with \$153,000 expected for the fifth week. At the Roxy, "Gentlemen Prefer Blondes" is still jamming in patrons with a strong \$103,000 seen for its fourth week. The Music Hall and the Roxy feature elaborate stage shows along with their film attractions.

A fairly good \$70,000 is forecast for the first week of "Master of Ballantrae" which is doubling with Ella Fitzgerald on the stage at the Paramount. "Stalag 17" continues to hold its excellent pace at the Astor, with \$31,200 expected for the sixth week. At the Criterion, "Second Chance" is holding up with an expected \$17,000. "Scared Stiff" will do a predicted healthy \$14,500 at the Mayfair in its sixth week.

"Stranger Wore a Gun" closed with \$15,000 for its second and final week at Loew's State and was replaced by "Latin Lovers." "Dream Wife" is due for a good \$15,000 for its second week at the Rivoli. The Rialto drew a strong \$5,165 for the weekend bill which featured "Fear and Desire" and "The Male Brute."

"Cinerama" Paces Chicago

Leading the business pack in Chicago was "This Is Cinerama" which was kept filled to near-capacity to bring in \$47,000 for its second week at Eitel's Palace. After a healthy opening over the weekend at the Chicago, "Thunder Bay" is expected to gross \$70,000 for its first week. "Gentlemen Prefer Blondes" is headed for a big \$36,000 second stanza after a huge opening week of \$50,000.

Other first run features doing over average business in Chicago are "Pickup on South Street," "The Hitch Hiker" and "The Moon is Blue." The last mentioned anticipates \$25,000 for its seventh week at the Woods.

URGES MEXICO TAX U.S. FILMS

by LUIS BECERRA CELIS
in Mexico City

A form of income tax on foreign films, similar to that in the United States on Mexican films, is among the proposals made recently by Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematografico, to facilitate "reconstruction of the cinematographic industry."

Mr. Garduno outlined his program at a meeting of producers held at their headquarters here. He denied that the tax would be discriminatory or in the nature of a reprisal for the taxing of Mexican films abroad. In fact, he said, such a tax would merely be an application of the regular Mexican income tax to the exhibition branch of the industry.

At the conclusion of the meeting, the producers named a committee to examine the tax suggestion and other proposals designed to increase production and improve distribution at home and abroad. Early reaction in the trade is that the proposals would mean too much Government interference in the film industry.

Exhibitors are uneasy because of the fact that the Supreme Court has not yet acted on the Government's appeal from the permanent injunction granted exhibition groups recently against enactment of the clause of the Cinematographic Law which requires 50 per cent of playing time for Mexican films. The law was passed in October, 1952.

The Supreme Court did, however, reject the Government's appeal from the injunction Federal Judge Ignacio Burgoa some time ago granted more than 200 exhibitors against enforcement of laws passed in December, 1949, and July, 1951, demanding 50 per cent of the playing time for Mexican films. In upholding this earlier injunction, the Court agreed with the exhibitors that the laws were unconstitutional in that they violated the Constitutional guarantee of free trade.

President Adolfo Ruiz Cortines has appointed Alfonso Cortina as new chairman of the National Cinematographic Board to succeed Jose Lelo de Larrea. Mr. de Larrea, in turn, has hotly denied published reports that he was forced to resign the post.

Said Mr. de Larrea: "I wasn't fired. I was promoted." He has been appointed a justice of the fiscal division of the Federal Supreme Court. His regime as board chairman, which began last December, was highlighted by his upholding the censors' ban on the Italian film, "OK Nero." Mr. Cortina has held several Government positions, including that of commercial attache to the Mexican Embassy in Washington.

Mexico City exhibitors have lost yet an-

other effort to induce the City Amusement-Supervision Department to permit them to increase their admission prices by the 20 to 35 per cent the Department ordered in reductions last December. The Department has refused to allow increases even when vaudeville is presented. The Department says it doesn't object to stage shows in cinemas, but insists that these attractions be sold at the same ticket tariff as for straight film fare.

The Department only recently refused to allow higher admission prices for 3-D pictures, on top of which it demanded that the exhibitors give new, unused spectacles to patrons at no extra cost. Such a policy, say exhibitors, imperils further 3-D showings here because of the sharp cut in profits. Exhibitors now are reconsidering plans about vaudeville and favor booking only very strong pictures.

FRANCE

by HENRI KAHN
in Paris

According to reliable but unconfirmed reports, the stalemate in Franco-American negotiations on a new film pact resulted from the French Government's desire to get the U.S. film industry to promote French films in the United States. The Government, having passed the new film industry aid law, seems determined to push French films on all levels.

There is a general belief in France that Americans have conspired to keep French films out of the U.S. This has been answered by one member of the U.S. industry here who said:

"America is a country of 160,000,000 people and they all speak English. To the north, Canada, there are another 12,000,000, most of whom speak nothing but English. Then, too, there is the British Commonwealth in which English is spoken.

"Other countries making films in languages other than English have a terrible job selling those pictures in the English-speaking countries. They cannot afford to dub and sub-titles and generally bad. . . . The American does not want to see a film he cannot understand. Now and again a miracle happens. Rene Clair breaks the barrier down for a moment or two. But miracles do not happen every day."

The French, of course, do not believe this. They feel that with a little of the right kind of pressure they can bring off the miracle. In the meantime, they have stopped issuance of dubbing visas for U.S. films. One or two may be issued to whet the appetite, but that is all. France wants a new agreement along new lines.

It is reported that nothing concrete has been demanded by the French, although they have an idea that Americans should finance

certain promotional schemes, including visits to the U.S. by French stars. This, according to the French, will give Americans a taste for French films.

The dubbing visa procedure, however, is a two-edged sword which affects the French exhibitor as much, if not more, than the American distributor. The Government, evidently considering that it is doing enough for exhibitors with the new aid law which grants funds for the redecoration of theatres, now is determined that local production must receive 100 per cent support. While this is going on, French exhibitors will be wondering where their next film is coming from.

INDIA

by V. DORAISWAMY
in Bombay

In order to set up a suitable policy for aiding its film industry, especially in relation to the import of Indian films, the Pakistani government has recently been busy collecting data from all the film interests in that country.

Among the questions being asked are whether the Pakistan industry could compete with Indian films if the latter were allowed to enter freely; whether the Pakistan industry favors restrictions on Indian films, and whether the Pakistan industry could survive if imports from India were completely cut off. Also being discussed is the extent of the aid, if any, which might be necessary to market Pakistan films in India and what kind of protection they might require.

A new trade agreement between India and Pakistan is due to be signed in October. Industries in both countries are hoping that whatever the terms, it will facilitate film trade between them.

Jaimani Dewan, the new president of the Indian Motion Picture Producers Association, has suggested the creation of an export corporation or syndicate for the marketing of Indian films abroad. It would be managed jointly by producers and would aim at stabilizing the industry's economy.

The Metro theatre in Bombay for the first time in its history showed an Indian Hindi Picture, "Do Begha Zamin," recently. The film, which has been acclaimed as an outstanding production, ultimately did the biggest business ever done by the theatre.

14th Annual Film Festival Gets Underway in Venice

The documentary shorts subjects and children's films division of the 14th International Film Festival at Venice got under way. Thirty-four countries have entered a total of 119 films in this preliminary portion of the festival. Special emphasis this year is being placed on pictures suitable for pre-adolescents. The major section of the festival gets under way August 20 and will run through September 4.

"What the Picture did for me"

Allied Artists

ALADDIN AND HIS LAMP: Patricia Medina, John Sands. Play this one on a double bill with a short western. You can get by with it. Very good picture of its kind which appeals more to children. Played Saturday, July 11. James Hardy, Shoals Theatre, Shoals, Ind.

JALOPY: Bowery Boys. The Bowery Boys are always welcome on my weekend double bills. They may be corny, but who cares when the audiences continue to howl over their zany methods? Played Friday, Saturday, July 10, 11. James C. Balkecom, Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

IVANHOE: Robert Taylor, Elizabeth Taylor. Very good picture but failed at the box office. Not for small towns though it has very good acting by a wonderful cast. Played Thursday, Friday, July 10, 11. James Hardy, Shoals Theatre, Shoals, Ind.

JEOPARDY: Barbara Stanwyck, Barry Sullivan. This was one of the most exciting movies that I have ever played and I recommend it to everyone. Barbara Stanwyck and Ralph Meeker gave some choice acting, if I've ever seen any superb entertainment. Played Tuesday, July 14. James C. Balkecom, Gray Theatre, Gray, Ga.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling. Regardless of the fact that some exhibitors seem to ban this show and the trade journals don't give it much of a rating, we found this show quite entertaining. It kept the patrons chuckling and laughing most of the time, and what I liked about it was that there was not a suggestive word or scene in it and no shooting or killing, although more or less on the western order. Box office was average. Played on Friday and Saturday. George C. Clanton, Daw Theatre, Tappahannock, Va.

Paramount

ROAD TO BALI: Bob Hope, Bing Crosby, Dorothy Lamour. Played this one in extremely hot weather—also played it too late. Paramount sure does hold the little theatres back on early dates. One of Bing and Bob's best pictures. Played Sunday, Monday, July 19, 20. James Hardy, Shoals Theatre, Shoals, Ind.

ROAD TO BALI: Bob Hope, Bing Crosby and Dorothy Lamour. Business was very much below average for this film which Paramount reckoned to be one of their supers. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, June 22, 23, 24, 25, 26, 27. W. Robert Shepherd, Regent Cinema, South Shields, England.

SCARED STIFF: Dean Martin, Jerry Lewis, Lizabeth Scott. These boys are still doing business, but nothing compared to what they used to do. This is actually one of their best pictures and should please. Played on Sunday and Monday. George C. Clanton, Daw Theatre, Tappahannock, Va.

VANISHED, THE: John Payne, Jan Sterling. Here is a movie that deals with the problems a southern town had after the Civil War—very realistic. John Payne very good in a beautiful Technicolor masterpiece. Played Sunday, Monday, July 19, 20. James C. Balkecom, Gray Theatre, Gray, Ga.

WAR OF THE WORLDS, THE: Gene Barry, Ann Robinson. This spectacle production was introduced to our patrons on our new wide screen at a 5 to 3 ratio. Business good but not outstanding, dropping off in mid-week. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, July 13, 14, 15, 16, 17, 18. W. Robert Shepherd, Regent Cinema, South Shields, England.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

RKO Radio

STORY OF ROBIN HOOD: Richard Todd, Joan Rice. Very good Walt Disney picture, but failed at the box office. Costume pictures don't go in this area. In my opinion, this was much better than "Ivanhoe." Played Sunday, Monday, July 26, 27. James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor. Barely paid for the picture not enough music lovers in my town. I thought it superbly produced and the performance that Don O'Connor gave surpassed Ethel Merman's. A great musical picture, but it will probably flop in 90% of all small towns. Played Wednesday, Thursday, July 22, 23. James C. Balkecom, Gray Theatre, Gray, Ga.

CALL ME MADAM: Ethel Merman, Donald O'Connor. Very good! Played Sunday, Monday, Tuesday, July 12, 13, 14. F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

MY PAL GUS: Richard Widmark, Joanne Dru. I should have played this on Sunday/Monday because it really deserves best billing time. This is an excellent picture, one that Fox can be proud of. Don't pass it up! Played Thursday, Friday, July 9, 10. James Hardy, Shoals Theatre, Shoals, Ind.

NIAGARA: Marilyn Monroe, Joseph Cotten. A very excellent suspense movie with scenery that was unsurpassed in beauty. It was just like taking a trip to Niagara. What could be better than beautiful Niagara, exotic Marilyn Monroe and all in Technicolor? Played Wednesday, Thursday, July 1, 2. James C. Balkecom, Gray Theatre, Gray, Ga.

POWDER RIVER: Rory Calhoun, Corinne Calvet. Very good but should have been colored for tops. Make more good westerns in color. Played Sunday, Monday, Tuesday, July 19, 20, 21. F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

PRESIDENT'S LADY: Susan Hayward, Charlton Heston. A very good picture, but not the type for our audience. Too much darkness. Played Sunday, Monday, Tuesday, August 2, 3, 4. F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

SNOWS OF KILIMANJARO: Gregory Pack, Susan Hayward. Excellent! Played Sunday, Monday, Tuesday, July 26, 27, 28. F. W. Chopping, West Drive-In Theatre, Riverton, Wyo.

Universal

CITY BENEATH THE SEA: Robert Ryan, Mala Powers. Very good picture about sea divers. The color was beautiful. Did average business both nights. Played Thursday, Friday, July 30, 31. James Hardy, Shoals Theatre, Shoals, Ind.

COLUMN SOUTH: Audie Murphy, Joan Evans. Although this was O. K., I say to Audie Murphy—don't leave your top western roles for anything like this as you just don't fit. Played Sunday, Monday, July 12, 13. James C. Balkecom, Gray Theatre, Gray, Ga.

GIRLS IN THE NIGHT: Joyce Holden, Glenda Farrell. This is an excellent picture about something which happens every day. The title alone will bring them in. The dance Joyce Holden puts on is really tops. Play it! Played Thursday, Friday, July 23, 24. James Hardy, Shoals Theatre, Shoals, Ind.

IT GROWS ON TREES: Irene Dunne, Dean Jagger. I thought this one was too fantastic for Irene Dunne to star in, but I did O. K. with it. Very good comedy for midweek billing. Played Tuesday, Wednesday, July 7, 8. James Hardy, Shoals Theatre, Shoals, Ind.

LAW AND ORDER: Ronald Reagan, Dorothy Malone. Universal certainly knows what to make for the small towns. The majority of their films seem to have the small town exhibitor in mind. This is very good. Played Friday, Saturday, July 3, 4. James C. Balkecom, Gray Theatre, Gray, Ga.

MA AND PA KETTLE ON VACATION: Marjorie Main, Percy Kilbride. Did above average box office, but I thought it was their weakest picture to date. Played Sunday, Monday, July 5, 6. James C. Balkecom, Gray Theatre, Gray, Ga.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn. Give this one your best playing time. This is really a good picture that should do well in any situation one of Dan Dailey's best. Play it! Played Sunday, Monday, July 12, 13. James Hardy, Shoals Theatre, Shoals, Ind.

SEMINOLE: Rock Hudson, Barbara Hale. Universal is making too many Indian pictures. We are getting more complaints every week from our patrons and we have been forced to quit using Indian type stories. Many parents object to their children seeing brutality in pictures. Universal better take heed of these complaints. Played Wednesday and Thursday. George C. Clanton, Daw Theatre, Tappahannock, Va.

SEMINOLE: Rock Hudson, Barbara Hale. This one is a natural for small towns. I did below average business on it though no fault of the picture—just too many celebrations going on. Give this one your best playing time. Played Friday, Saturday, July 3, 4. James Hardy, Shoals Theatre, Shoals, Ind.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden. Now here is a small town natural if there ever was one. The title is very poor and that is the only bad comment I can make. Push this one for all it's worth and I guarantee that your "grumpy critics" will say, "That was swell." Played Wednesday, July 15. James C. Balkecom, Gray Theatre, Gray, Ga.

Warner Bros.

BY THE LIGHT OF THE SILVERY MOON: Darrin Day, Gordon MacRae. If you can get them in, they will really like this, as it is fine entertainment even if the story has been done many times. Played Wednesday, Thursday, July 8, 9. James C. Balkecom, Gray Theatre, Gray, Ga.

HIGHWAY 301: Steve Cochran, Virginia Grey. Here is an excellent picture that has made many dollars for small town theatres in this area. We played it second time after theatre only eight miles away played it second time, and it did nice business. Played on Thursday and Friday. George C. Clanton, Daw Theatre, Tappahannock, Va.

Shorts

Paramount

THERE HE GOES AGAIN: Topper. Delightful short concerning a family of skunks. Excellent and unusual photography—a sure boost for any program. Sharon Boden-stem, Teleps Theatre, Boston, Mass.

People in The News

ARTHUR DOYLE, currently managing director for Universal-International in Japan, has been appointed eastern and far eastern supervisor replacing HERBERT L. TONKS, resigned. WALLACE ORR, currently Singapore manager, will also serve as Mr. Doyle's assistant. Both appointments were announced by AMERICO ABOAF, vice-president and general sales manager.

DOUGLAS HELGESON, former manager of Warner's Downtown, Los Angeles, has succeeded ROLLIN STONEBROOK, resigned, as managing director of Eitel's Palace, Chicago.

WALT DISNEY arrived in New York from England Monday and is holding conferences with his New York staff and RKO executives concerning forthcoming releases. He will remain in New York for two weeks prior to returning to his Coast studio.

WILLIAM S. CANNING, head of public relations for the Yamins Theatres, Fall River, Mass., was honored with the "Man and Boy Award" of the Boys Club of Fall River for his contributions to the combined youth campaigns of the city.

WILLIAM ORNSTEIN, MGM trade press contact, will appear for the fifth time in the "distinctive" stories listing of the 1953 "Best American Short Stories," now in publication. Three of his stories that are

listed are "The Pigeons," "Diamond in the Loaf" and "Is This the Sergeant?"

RAY C. AVERY has been appointed contact manager for Stanley-Warner with headquarters in Pittsburgh, it has been announced by M. A. SILVER, zone manager.

J. RAYMOND BELL, Columbia Pictures executive, has been elected to the board of director of the New York chapter of the Public Relations Society of America. He has also been named to head the eligibility and membership committees of the organization.

STANLEY ASHER, formerly general manager and vice-president of the Ansell Theatres in New York, has been appointed assistant to RALPH SERPE, head of the radio, television and short subject department of Italian Films Export, it has been announced by E. R. ZORNIOTTI, executive vice-president.

JEAN YVES BIGRAS has been signed to a director's contract by Frontier Films, it has been announced by RICHARD JARVIS, president.

F. ELLIOT WITT has been appointed to the post of controller of Warner Brothers' studio in Burbank, Calif. CY WILDER will continue as assistant treasurer for the Burbank studios.

MGM Meet August 31

MGM's "See For Yourself" sales conference, at which new autumn and winter releases will be shown to sales executives from all over the world, has been rescheduled for a five-day period starting August 31 at the MGM studios in Culver City, Calif., and the Ambassador Hotel, Los Angeles.

In announcing the new dates, Tuesday, Charles M. Reagan, MGM general sales manager, and Arthur M. Loew, president of Loew's International Corporation, also told of arrangements being made for theatre screenings of "Mogambo" in approximately 100 theatres scattered throughout the country.

Highlighting the screenings at the studio will be "Easy to Love," "Fort Bravo," "Kiss Me Kate," "The Long, Long Trailer," "Take the High Ground," "All the Brothers Were Valiant" and "Mogambo," plus excerpts from the company's two CinemaScope productions "Knights of the Round Table" and "Rose Marie." In an effort to enlist exhibitor cooperation, the company will conduct a contest for the best campaign on "Mogambo," following the trade shows.

"Today" TV Program To Promote New Films

NBC-TV's program "Today" will show clips from current productions of major studios in 22 markets. The segment of the show to be devoted to the scenes from the films will be five minutes in length and will have its theme "The movie for Today. Go see a movie tonight." Among the features to be presented in part in the "Preview Cameos" are "Roman Holiday," "Little Boy Lost" and "The Captain's Paradise." Irving Zuckerman, advertising manager for Cameo Curtains, Inc., sponsors of the film clip part of the show, announced the series would go on the air over a number of stations some time in August.

A minor obstacle was thrown in the path of the company when the current royalty demands of the American Federation of Musicians for musical film backgrounds used on TV came into play. In order to avoid any dispute with the AFM, a Cameo spokesman said the company was selecting only dramatic clips and eliminating those with musical backgrounds. Standard union demands for the telecasting of theatrical films includes a payment for each musician used in the scoring and an additional payment of five per cent of the program's proceeds to the union fund.

Favorite Covers Nationally

Favorite Attractions, Inc., of New York, of which Moe Kerman is president, says it now has complete coverage of this country and Canada for the 12 pictures it recently acquired from the Bank of America, which has been holding them for varied financial reasons.

To Auction Hopalong's

HOLLYWOOD: The auction sale of 200,000 feet of film, made by the late Harry Sherman, has been ordered for August 24 by Superior Court Judge Newcomb Condee. On Monday, the judge set aside the recent deal made by Hopalong Cassidy, Inc., with the executors of the Sherman estate in which \$5,000 was paid for the unexhibited footage.

Mr. Sherman's daughters, Teddi and Lynne, brought the petition to void the transaction, contending they were not given an opportunity to bid on the film.

The footage, which the daughters claim may have a value in the neighborhood of a million dollars, reportedly includes a large amount of film made during the period when the producer made more than 50 Hopalong Cassidy features. William Boyd, who starred in the features, previously acquired some of the footage and released it to television.

Ampex Changes Name

The board of directors of the Ampex Electric Corporation have voted to change the firm's name to the Ampex Corporation.

Italian Film Industry Has 38 Films In Work

Italian Films Export, reporting this week in New York on the status of the Italian film industry, noted that during July 38 films were in active stages of production. Of these, seven were Italo-French projects, two Italo-English, and one Italo-Spanish. Seven major features are in production at the Cinecitta Studios, Rome. One Italo-English project is "Romeo and Juliet." Some of the stars known to American audiences, and now in these pictures are Maria Fiore, Anna Magnani, Linda Darnell, Kirk Douglas, Cornel Wilde.

Booth Reservations Huge For TESMA Meeting

In what is said to be the largest advance reservation for exhibit booths for the annual conventions of the Theatre Owners of America and the Theatre Equipment Supply and Manufacturers Association, set for November 1-5, Chicago, more than 125 placements have already been ordered. The equipment organization has planned open forums, demonstrations and explanations of the new screen techniques as the feature of the convention to be held at the Conrad Hilton Hotel.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Tax Relief to Benefit the Family Trade

OBSTACLES in the path of tax relief may be avoided, with the President's promise of relief next year, by aiming more directly in favor of the little fellow—the family—who are always patrons of the movies, and the local theatre, which is essentially small business.

From the beginning, it may have been an error in policy to seek the elimination of admission taxes for movies only, which some termed discrimination, and equally an error in timing, to ask relief that might upset the Administration's program. Our request comes from the grass roots, and is intended to relieve outmoded tax pressures on the family group.

Therefore, we urge Round Table members and industry leaders to consider the suggestion that we seek the elimination of the excise tax on admissions of 55c or less—but designate that the tax may remain on admission prices higher than this amount. Such a reduction would apply to baseball or any other amusement charging admission at the box office. It would offer the greatest good to the greatest number.

It would also wipe out another objection—that the theatres could or should pass this reduction along to their patrons in the form of lower admission prices. If the tax reduction were limited to prices of 55c or less, there would be no further argument, for it would be apparent where the benefit applied and in whose favor. It would accent the fact that the movies are the family's best entertainment.

The whole project would then come in line with the intentions of the Senate Small Business Committee, for it would highlight what that Committee proposes to do, and would accomplish a straightforward result. Nothing could benefit small business in our industry more than the elimination of the 20% admission tax in the lower brackets.

Also, if and when there were increased prices of admission, in the booking of special films—which is widely objected to in small theatres—then the advanced price of

SUCCESS STORY

During the Brotherhood Week campaign this year, we received one entry without any name signed, from the RKO Fordham theatre, in the Bronx. Our secretary, looking for identification, spotted a letter written by the Borough President of the Bronx, and addressed to Sol A. Schwartz, at the theatre. She concluded he was the manager, and a contender.

We can't blame her too much, although the contenders' list was published, and Harry Mandel called up. We were properly embarrassed and apologetic, for not recognizing the President and General Manager of RKO Theatres in time to catch the error. But, thinking it over, we are not sorry at all, and hereby withdraw our apologies.

For it is all part of a success story. Sol A. Schwartz was manager of the Fordham theatre, in the Bronx, sixteen years ago—a fact that was remembered by Borough President Lyons. Sol started as an assistant at the Alhambra theatre, in 1922. He managed the Cameo, Orpheum, Prospect, Fordham and Albee, before becoming New York division manager in 1938. He was appointed Western Zone manager in 1942 and general manager of RKO out-of-town theatres in 1944; then made vice-president and elected to his present high office in January, 1951. Congratulations to a Round Table member in our files since he was manager of the City theatre, on East 14th Street, in 1935.

75c or \$1.00 would automatically be subject to an excise tax of 20% under the law, and this might slow down a controversial practice in subsequent run theatres.

We might also remind you that the League of New York Theatres, who opposed the tax reduction for movie theatres, have practically no seats available anywhere in the house, for anything like 55c or less.

Q Ready this week, and available from the Quigley Book Shop, is the substantial volume, "New Screen Techniques," edited by Martin Quigley, Jr., containing authoritative facts about the production, exhibition and exploitation of 3-D, CinemaScope, WideScreen, Cinerama and other devices, written by industry leaders, technical advisors, production experts, theatre executives or others who have made contributions to our knowledge of new arts and sciences in motion pictures.

The book will fill a need, with exhibitors in the field, who have material to prepare, explaining the size and scope of the new screen, as the public will see it in coming months. Managers of theatres will need to supply comprehensive information to their newspapermen, and to luncheon and business clubs, or other organizations and groups who will seek information.

There is a surprising degree of interest in the explanation of 3-D and widescreen devices, and the public really "wants to know" as part of their "desire to see" our new attractions. To supply yourself with a copy of "New Screen Techniques" is to provide basic material for promotion and selling approach.

Q We have long admired Vincent Trotta, one of the best known and best liked persons in film industry's home office sector, and now in business for himself, after many years with Paramount and National Screen as art director. It's nice to applaud when a good man gets something a little special to make up for a lifetime of hard work, something in the nature of reward and recognition of his talent. Vince is a member of the Motion Picture Pioneers, a past president of AMPA, a member of the Art Directors Club and the Society of Illustrators. But we have begun to envy his career. He has been in California to supervise the judges in the "Miss Universe" beauty pageant at Long Beach. —Walter Brooks

How Britain Solves Its Promotion Problems

Different selling approach for different promotional problems are displayed by British managers—who are always ingenious, always interesting and always good showmen—for the inspiration of good Round Table members.



Eye-filling pictorial display at the Plaza theatre, London, with excellent use of great portrait heads.

Peter Myott, manager of the Electric Cinema, Torquay, lives up to his reputation as one of England's most enterprising exploiters, with the grand display for "Peter Pan" shown below.



Harold Shampian, manager of the Gaumont, Islington, is one who finds delight in clever ballyhoo ideas. Here is one for "Don't Bother to Knock," revealing Marilyn Monroe, as seen above, and at right, which stopped traffic and sold tickets.



101 BEST EXPLOITATION AIDS

Weber Runs Contest Into More Contests

20 Jake Weber, at Schine's Liberty theatre, Herkimer, N. Y., has really hit the jackpot with contest activities. In a single month, he has merged the interest in several local contest ideas and continued one right into another, with accumulative value, for the theatre and for the sponsors, and all local participants. First, he had the second annual "Hollywood Premiere" at his theatre, with no actual Hollywood stars present, but with members of the Herkimer High Alumnae Association selecting students to portray famous name stars, for the benefit of the Damon Runyan Cancer Fund. It has been a very big success, and will be repeated next year.

Then, he had his "Big Brother and Sister Contest" with the cooperation of the Herkimer Playground Commission. Big brothers entered their little sisters as contenders, with sponsored prizes for neatness, cuteness, etc. You can readily imagine the success of this contest idea, in a small city. Following, he held his "Miss Herkimer" and also his "Mr. Herkimer" contest, to select the most popular and best looking of the teen-age set, and concluding the series, he will offer the 4-H Fashion Show, on the theatre stage, with local merchants putting up prizes for the best of these young farm agriculturalists.

The exploitation angle in all of these contest ideas runs along a single theme, and in a city of 10,000 population, with a rural trading area, it built up new patronage.

Time To Write A New Speech

21 This year, it will not only be a 'new movie season'—but also, a new motion picture industry, to match. In thousands of towns, there will be new dimensions, for the public to see and appreciate, and understand. One of your very best exploitation ideas, these many years past, has been to talk in a friendly way to your businessmen's association, your women's clubs, and at the various luncheon clubs that hold forth in almost every city and town in the nation. Get ready now to explain the new dimensions of film business to the Lions, the Rotary, and Kiwanis. If you don't belong to such clubs, the more you should now, in a national emergency. You can accomplish both results.

Last winter, in Florida, we lived next door to a retired school teacher whose community job (at 84, in retirement!) was to find speakers for the local Lions Club. We suggested that he ask the theatre manager, something that had never occurred to him. And he did, with surprising results. The local Lions were delighted with the theatre man. He was a showman, and a friend. He spoke in their own language, of their own problems, and he had his own good ideas to submit to the luncheon group. All good showmen have ideas—and all luncheon clubs sit in wait for a natural showman, not always knowing what they are waiting for, but still—waiting. You can fill that need by coming forward and offering your services. And you've something to talk about, to bring back that lost audience.

"Hometown USA" Is a Fine Idea

22 The American Legion, through its National Public Relations Commission, is sponsoring a campaign to put "Hometown USA" as a general troop morale project into effect, through its 17,600 local posts, in every city and town in the country. By a curious coincidence, there are just about 17,600 local theatres to exactly match this number of Legion posts and so we are twice interested, because we liked the idea of "Hometown USA" from the first mention of it in the magazine. The very idea of "Hometown USA" is the backbone of our business.

The project involves the use of tape recording, and Legion posts are urged to have available and make use of tapes that can be recorded by the families of servicemen at home, and sent to Korea, and to 49 other countries in the world, where the U. S. Armed Forces are now serving. Tape recording is not difficult, nor is it expensive. In all probability, your nearest radio or television dealer has a tape recorder in his window, right now, for sale or use, and it's no more costly or complicated than a typewriter. It would pay you to approach the Legion first.

Many Round Table members have done this exact thing, or variations of it. Many have set up direct short-wave stations in their lobby, with the cooperation of the radio "hams" who cover the globe with their amateur wireless. Many more can make a good impression with a public relations idea that is always local.

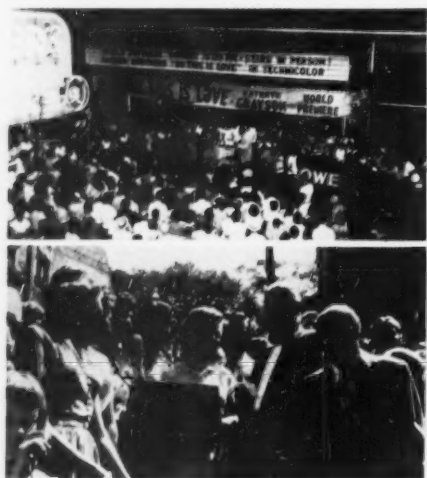
Combine Local With National Interests

23 Last month, 50,000 Boy Scouts from every country in the world gathered near Hollywood for their Annual Jamboree. Hollywood rolled out the red carpet to entertain them—and the event was called a "Scoutorama Jubilee" in salute to motion picture industry. Naturally, it was impossible for managers of local theatres, across the country, to do much about this Jamboree either before or during the event in California. But it's not too late to do something about it now, and that's our suggestion.

Every one of the boys who took the trip will return with wonderful tales of Hollywood. A good public relations job was done on the West Coast, and now it takes the local follow-up to cash in with results. By this time, you've seen newsreel coverage of the Jamboree, and it's been excellent. There is a picture coming up, an hour-long feature film produced by George Murphy and Jimmy Stewart, which will be made available to Scout troops. 20th Century-Fox has "Mr. Scoutmaster" ready for release in 700 situations this month, with a huge saturation campaign to support it.

So, contact your Scout headquarters and make your plans to take part in the follow up, at home. Boy Scouts are invaluable to your business; make yourself valuable to them in providing space and time in which they can recall the Hollywood trip, with favorable impressions of motion pictures—past, present and future.

WORLD PREMIERE FOR GRACE MOORE STORY



Knoxville, Tennessee, reached the climax of a week-long, state-wide celebration with the premiere of Warner Brother's Technicolor musical, *So This Is Love* at the Tennessee theatre, with an extensive program in honor of Grace Moore, whose biography constitutes the screen story, with Kathryn Grayson in the title role. Festivities began a week in advance with a motorcade touring 22 cities across the state, honoring four girl winners of the Grace Moore Scholarship.

The Grace Moore Ball was held at the Dean Hill Country Club where 50 debutantes wore identical Grace Moore gowns, when the President of the University accepted a bronze plaque with ceremonies attended by the Governor and high civic officials. Following a visit to the Grace Moore Museum, Miss Grayson and others of the Hollywood contingent were honored

at a luncheon at the Andrew Johnson hotel. A specially chartered train brought 600 visitors from Jellico, Miss Moore's home town, sixty miles away, including family and friends of the famous singing star.

Premiere events at the Tennessee theatre were broadcast over five Knoxville stations and covered by the newsreels, for television and theatre use. Press interviews and high spots introduced in an hour-long program over radio network stations. Pictures above show the excitement in front of the theatre, the welcome at the airport for Hollywood visitors, the event at the University of Tennessee and a group of stars with the President of the Chamber of Commerce, and Aubrey Couch, manager of the Tennessee theatre. Emil Bernstecker, friend of the Round Table, came up from Atlanta, representing Wilby-Kinney theatres.

Vacation Manager Has "Shane" Promotions

Spike Cary, vacation substitute manager at Schine's Colonial theatre, Norwich, N. Y., made a deal with a local radio station to run a contest for those who made up the largest number of other words from the letters spelling SHANE—and he also put out a hitching post, in front of the theatre, with free tickets for the first 25 who drove up on horseback. Of course, not 25 did that, but the publicity was worth a lot more.

Washington Theatres Get Sponsored Supplement

The Roth Theatre at Silver Spring, Md., a Washington, D. C. suburb, had a very special eight-page advertising supplement in the Washington Post, for the premiere of "The Little World of Don Camillo" distributed as part of the metropolitan newspaper, and underwritten by a number of cooperative advertisers. We have seldom seen a

better typographical and printing job, with as much style and class. It was a very fine break for the picture, which ran simultaneously in three language versions—in English at Roth's Silver Spring theatre; in French at Roth's Plaza theatre, and in Italian, at Roth's Little theatre in downtown Washington.

National Flag Company Circularizes Trade

Sam Coolick, who was with Loew's Inc., for fourteen years and therefore an alumnus, writes from National Flag Company, where he is co-owner with Sam Z. Schatz, also a Metro graduate, to describe their flyer for extra fall business, on the subject of lobby display materials, valances and pennants, fluorescent strings, metal twirlers, fluorescent badges, and similar 3-dimensional ideas. Most recent pressbooks from the major companies have accented things which are obviously Schatz and Coolick, if we may coin new jive terms.

'Dream Wife' Is Cooking School Idea

It's long been axiomatic that the way to a man's heart is through his stomach, so the campaign on "Dream Wife" from the Granada theatre, Duluth, Minn., is proof of the fact that some men dream of their wives in terms of cooking. Dick Empey, manager, and Harry Sears, MGM field man, made a deal with local radio stations and the Minnesota Power and Light Company to promote the "Dream Wife Cooking School" on stage at the theatre, as part of the utility company's overall campaign on "Cooking With Electricity." Naturally, this didn't cost the theatre anything, and in the vernacular, they were cooking with gas.

A "Dream Wife" contest, in which husbands described their wives, and the wives received the prizes, was part of the total effort, and a good idea, too, for even a loser was probably rewarded for trying. The contest was the talk of the town, with phone calls coming in from all over Minnesota, where the program is regularly received. Station WEBC plugged the program at least six times a day, and were highly pleased with results obtained.

Monty Salmon, managing director of the Rivoli theatre on Broadway, has a lobby art exhibit of 28 paintings—each one an artist's conception of a "Dream Wife"—but we wonder if any of them appear to be cooking anything good for supper? That wouldn't be a dream, at our house, but it might be a dream for countless bachelors.

Bob Haugen, manager of the Lyric, Minneapolis, promoted packages of Swansdown cake mix for the first 50 women attending the opening of *THE LADY WANTS MINK*.



MGM Records arranged to have "Miss Band Wagon" (in person!) visit local radio stations and deliver albums of music from the picture to such disc jockeys as Gene Rayburne, of NBC, and other platter-spinners.

Circuits OK Warners' 3D Display Idea

Top bracket theatre men across the board have written their appreciation to Bill Brumberg, at Warners' home office in New York, for the three-dimensional displays perfected for lobby use on "House of Wax," "Beast From 20,000 Fathoms" and "Charge At Feather River." This projected-image display fixture, over 8 feet high, with title and illustration lighting up for brilliant effect in full color, has been a pet idea of Mort Blumenstock's and one that has gone over, three-ways. More than 400 wires were received, ordering the frames in advance of playdates.

Jimmy Thames, from Rowley United Theatres, Little Rock; Willard Coughlan, at the Orpheum theatre, Seattle, Norris Hadaway, manager of the Alabama theatre, Birmingham, John J. Haney, manager of the Publix Great States Patio theatre, Freeport, Ill., Bruce A. Ogilvie, manager of the Arizona Paramount, Phoenix, Frank C. Starz, Interstate Circuit, Dallas, Bob Johnson, with Fanchon and Marco, St. Louis, L. A. Starsmore, Westland theatres, Colorado Springs, Walt Hamilton, Winston theatre, Winston-Salem, N. C., Walt Jancke, Nebraska theatres, Lincoln, Floyd Stawls, Fabian theatres, Richmond, Cliff Buechel, Mary Anderson theatre, Louisville, and Leon Roundtree, for Motion Picture Theatre Owners of Alabama, Tennessee and Mississippi, were among those reporting satisfaction with the display idea.

Showmen in Action

Oscar Nyberg, manager of the Paramount theatre, Portland, Ore., getting a front page newspaper picture on that old Houdini stunt of having a local magician wriggle his way out of a straitjacket while suspended from boom hoist parked in front of his theatre on the day HOUDINI opened.

This We Want To See

When Andrea Millot, "The World's Most Beautiful Press Agent," made a personal appearance at the Paramount theatre, Syracuse, for ALL I DESIRE both newspapers went all out (it says here). All we desire is to see Andrea, in person.

SPECIAL TRAILERS

Send Us Your Next Order!

That Get You BEST RESULTS and Always Arrive ON TIME Is What You Get From

FILMACK

CHICAGO 1327 S. Wabash
NEW YORK 630 Ninth Ave

Selling Approach

ARENA—MGM. First 3-Dimension Western, in Life-like Ansco Color. Look out! He's coming at you! This love affair happens to you! Romance, drama, such pretty girls! All the excitement of men who live dangerously. The story of the rodeo, the cowboys, the girls they love. 24-sheet is all-type for 3-D splash, 6-sheet and other pictorial posters will make cut-outs for lobby and marquee display. Two heralds, both from Cato Show Print, a regular-size folder herald at \$3.50 per M., and a really giant herald (17x22) in two-colors, at \$5.50 per M. Such good heralds deserve a try, and should demand attention. Newspaper ad mats are numerous and sell excitement via the 3-D process. MGM's original complete campaign mat, which sells for 35c at National Screen, contains eleven ad mats, two publicity mats and enough linotype border to last all week. Biggest bargain on Film Row. The publicity mats, offered separately, are above average and worth using. Pressbook tells you how to use 6-sheet and other display material to unusual advantage. Good suggestions for the introduction of the first 3-D western at your theatre, in new styles and schemes. Also the first 3-D coloring contest mats, for sure.

SPLIT SECOND — RKO-Radio Pictures. Steel your nerves! Here's excitement—suspense that screams! Six people caught in a desert death-trap, facing utter destruction. Drama that explodes! It took only one Split Second! 24-sheet and all posters perfect for exciting lobby and marquee display. Are you ordering enough paper to give you a strong showing? Herald is up

to the high standard of this new-style RKO pressbook, and keys the campaign for showmen. Newspaper ads strong and black, and sinister, in sufficient sizes and shapes to provide for all, but no composite campaign ad mat at 35c that might encourage small theatres to buy more than their usual minimum, just to see. Quite a few exploitation ideas and photos suggested with this attraction, which has a Benrus Watch tieup that is a honey. TV and radio spots provided, available free at your RKO exchange. All-around good pressbook.

DANGEROUS WHEN WET — MGM. In color by Technicolor. Esther Williams in a bathing suit, and you have the title, fully explained. Metro's current, summertime, swim picture, which made them happy at the Radio City Music Hall. Take the plunge with her into fun and romance . . . songs and hilarity . . . you'll get that gay, vacation-time feeling. 24-sheet and all posters contrive to give you Esther and her talents as cut-outs for lobby and marquee display. Use this pictorial art. Newspaper ad mats in generous assortment have everything that Esther has to sell this picture. The big, complete campaign ad mat, which was originated by MGM, looks just a little flat in comparison with the curves in this picture, but it's still a showmanship bargain. Made to order for use with bathing beauty contests and the promotion ideas are all for merchandising swim suits. It says here (in the pressbook) "Legs pull them in"—and they may be right, at that! If you're interested in proving the point, here's your opportunity.

First a world-famous best-seller!

Now an Academy Award wonder film!



RACHEL L. CARSON'S

THE SEA AROUND US

PRINT BY Technicolor

Adapted and Produced by IRWIN ALLEN

Academy Award Winner

Best Documentary Feature of 1952

STARTS TUESDAY

Air-Conditioned

TRANS-LUX 60th on Madison

SEE THE RARE FISH EXHIBIT IN THE LOBBY AQUARIUM

Newspaper advertising of excellent quality, planned for the premiere of RKO's "The Sea Around Us" at the Trans-Lux theatre, 60th and Madison Avenue, New York, was in keeping with Rachel L. Carson's best-seller, and had "piscatorial promotion" additionally, as lobby display.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

EVERYBODY'S BUYING 'EM! MASONITE Marquee Letters 4" 15c; 8" 50c; 10" 60c; 12" 85c; 14" \$1.25; 16" \$1.50 any color. Fits Wagner, Adler, Bevelite Signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET SET FOR 3D! INTERLOCKS \$150; Metallic Screen 90c sq. ft.; 24" Magazines \$302; Porthole Filters \$47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

DEVY'S FOR EVERY SIZE THEATRE! Complete dual Projection and Sound equipments: Mazda, \$895; 1kw, \$1,595; H.I., \$1,995. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GREATER VALUES THAN EVER IN OUR OWN 3-story building! E. 7 mechanisms, 6 months' guarantee, \$475 pair; 3 unit late Automatic register, excellent, \$135; Super Simplex mechanisms, rebuilt, \$750 pair; Aluminum Reels, \$1.25; Hertner 65/130 generator, like new, \$675; 3D equipment at lowest prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

S. O. S. - SAVE ON SEATS! REBUILT Theatre chairs from \$4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

ASSISTANT THEATRE MANAGER. SINGLE, young, ex-G.I. with some theatre experience preferred. One willing to learn all phases theatre operation and who is interested in making the new and coming show business his career. \$50 week to start. Group and hospital insurance. Write in confidence. BOX 2734, MOTION PICTURE HERALD.

MANAGER. EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary \$5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

CITY MANAGER, 15 YEARS' EXPERIENCE, including drive-ins. Small town or large city. Minimum salary \$125. BOX 2735, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVY DRIVE-IN OUTFITS \$1,595 UP (SEND for lists). In-car speakers w/4" cones \$15.50 pair w/function box; underground cable \$65M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE. SHOOT local Newsreels, TV Commercials. Make advertising tie-ups with local merchandise. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business. 1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Albert A. Fenyvessy, 98, Pioneer Exhibitor, Dies

ROCHESTER: Albert A. Fenyvessy, 98, whose name has been linked with motion picture exhibition since its inception, died July 31 at his home. Often called the "dean of Rochester exhibitors," Mr. Fenyvessy at one time in his career had a financial interest in over 25 theatres. He retired from active management in the late 1930's.

In 1890, he made his first venture into the theatrical field when he opened a "dime" museum in Scranton, Pa. Three years later, he leased a vaudeville theatre in Binghamton, N. Y. He moved to Buffalo in 1898 and purchased an interest in the old Olympic, Lyric and Star theatres. In 1910, he came to Rochester where he opened the two-floor 700-seat Colonial theatre. During his years of management he owned and operated many additional theatres in this area.

The family's only remaining theatrical interest is the 22-year-old Little theatre, Rochester, which is operated by Mr. Fenyvessy's daughter, Mrs. Ben Belinson. Surviving besides his daughter are five sons, three grandchildren and two great grandchildren.

Skirball's Paramount Reopens

Skirball Brothers Paramount Theatre, Steubenville, Ohio, reopened recently, equipped for 3-D and wide screen processes. The brothers acquired the house from the Ted Gamble interests.

Mass. Wage Law Affects Theatre Personnel

The new wage law in Massachusetts sets 65 cents an hour as the minimum scale. Changes which affect theatres are as follows: Inexperienced candy sales girls who have been receiving 60 cents an hour have been increased to 65 cents. Experienced candy sales girls who have been receiving \$27 a week for 36 to 44 hours are limited to a maximum of 41½ hours per week for a \$27 wage. Inexperienced office help who have been scheduled at 60 cents an hour have been boosted to 65 cents. The new minimum wage scale does not affect ushers.

Minimum wage for ushers is 62½ cents per hour. Ticket seller's wage was increased from 65 to 70 cents in August 1952. An increase for cleaners and doormen to 70 cents became effective last December.

Producer King Calls for Multi-Language Films

Frank King, producer for King Brothers Productions, told reporters in New York this week that multi-language pictures were "the one answer to rising production costs." He backed this statement with the announcement that in Germany, American films gross approximately 10 million marks annually for a company while a small German producer, making mediocre films, can gross 27 million marks.

Mr. King pointed out, "It makes sense

that people prefer seeing pictures in their own native language." He also announced that Germany would surpass England in revenue in a couple of years. Since there is no television for competition there are crowds attending the theatres just as they were after the war.

The company's latest film, "The Carnival Story," which RKO will release, was made in English and German versions. Anne Baxter and Steve Cochran are starred in the English version, and Eve Bartok and Curd Jurgens in the German. Mr. King shot the English version of each scene first and then the German cast enacted the same scene, thus keeping the costs for each set down.

K-B Theatre Buys Washington House

The K-B Theatres circuit, Washington, D. C., has bought the Colony, a neighborhood house formerly operated by the Stanley Warner Corporation. The house has 900 seats, and has been improved with new seats and air conditioning. It has an "art" policy. The opening booking under the new management is a two week presentation of Alee Guinness revivals. Managing directors of the circuit are Fred Burka and Marvin J. Goldman.

Set "Sword" Premiere

Walt Disney's "The Sword and the Rose," distributed by RKO Radio, will open August 19 at the Rivoli theatre, New York.

The Product Digest

The Diamond Queen

Warner Bros.—Costume Action Drama

(Color by SuperCinecolor)

As a costume drama set in the era of Louis XIV, "The Diamond Queen" is diverting in its action, swordplay and outdoor sets but is standard in story and superficial in characterization. There will be few film-goers unable to foretell the course of events. Cast-wise it is graced by Fernando Lamas, Arlene Dahl and Gilbert Roland and as an added specialty features the dance team of Sujata and Asoka. Color by SuperCinecolor adds the final bow to the swash-buckling package.

The story sends Lamas forth into India to find a diamond fit for a king's diadem. It seems that Lamas' father, a diamond-cutter, is being held as a hostage because of a false blow with his mallet on a precious stone that was intended for the king's crown.

Accompanying Lamas to India is none other than Roland, a gay talkative member of the king's guard. Scriptwriter Otto Englander has designed a series of adventures for the pair. Among them is the rescue of a jungle queen, Miss Dahl, from attacking savages. Next the boys tangle with the Great Mogul, Sheldon Leonard. Mr. Leonard has two aims, one to marry Miss Dahl, and the other to snatch the secret of a hand grenade from Lamas. He fails in both endeavors, but only after long and varied recourse to trickery that has the boys escaping disaster by the skin of their teeth.

A bang-up climax paves the way to wedding bells for Lamas and Miss Dahl.

A Melson production, it was produced by Frank Melford and directed by John Brahm.

Seen at the home office projection room. *Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, September 12, 1953. Running time, 80 minutes. PCA No. 16485. General audience classification.

Jean Tavernier.....Fernando Lamas
Maya.....Arlene Dahl
Baron Paul de Cabannes.....Gilbert Roland
Sheldon Leonard, Jay Novello, Michael Ansara,
Richard Hale, Sujata and Asoka

The Stand at Apache River

Universal—Frontier Tale

(Color by Technicolor)

The Apaches again are on the warpath in this latest frontier tale from Universal filmed in color by Technicolor but lacking in other first class values. "The Stand at Apache River," starring Stephen McNally, Julia Adams and Hugh Marlowe, is a re-working of a familiar theme with emphasis on conversation rather than action, the essential ingredient of an outdoor drama.

Most of what action there is, in the script by Arthur Ross, takes place inside of and around a small stage station, Apache Landing, where the motley crew of characters are holed up in siege by a bunch of justice-seeking Apaches. Because of broken promises, the Apaches have

flown their reservation and come to Apache Landing to get a promise of peace from Marlowe, a martinet of an Army officer and a former Indian fighter. When Marlowe refuses to listen to the pleas, the Indians lay a siege which ends only when all the braves and most of the inn's white occupants are dead.

Besides Marlowe, those who also happen to be caught at the inn are McNally, a sheriff returning to town with an escaped murderer; Miss Adams, a lovely easterner en route to marry a man she doesn't love in the west; Jaclynne Greene, the neurotic young wife of the inn's owner; Russell Johnson, the murderer; and Jack Kelly, the inn keeper's wife's "great and good friend" when her husband is away.

Between the sporadic outbursts of action there is an immense amount of talk ranging from the hardships which must be endured by the frontier wife to inequities of frontier justice which expediency fostered. After carnage and conversation, McNally and Miss Adams realize they were made for each other.

William Alland produced and Lee Sholem directed. The story and screenplay by Ross are based on a novel by Robert J. Hogan.

Seen at the Universal screening room in New York. *Reviewer's Rating: Fair.*—VINCENT CANBY.

Release date, September, 1953. Running time, 77 minutes. PCA No. 16354. General audience classification.

Lane Dakota.....Stephen McNally
Valerie Kendrick.....Julia Adams
Colonel Morsby.....Hugh Marlowe
Jack Kelly, Hugh O'Brian, Russell Johnson, Edgar
Barrier, Jaclynne Greene, Forrest Lewis

SHORT SUBJECTS

THEY FLY THROUGH THE AIR (WB)

Sports Parade (9501) color

In the heart of the California desert, men at the El Centro Naval Station develop and test parachute gear. The exciting climax of the short shows a man jumping with smoke bombs to help the ground crew follow his fall and analyze air currents at various altitudes on the way down. A camera plane dives with the jumper, staying close to him all the way down.

Release date: October 4, 1952 10 minutes

GRIDIRON GOLIATHS (20th-Fox)

Sport Show (3301)

This is a dramatic transcription of the famed College All-Star football games narrated by Mel Allen. The 19 meetings between the goliaths of the professional league and the top stars of the nation's schools are shown in a series of highlights. We see practice sessions, player and coaches arriving and the big clashes between the rival teams.

Release date: February, 1953 9 minutes

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

SO YOU WANT A TELEVISION SET (WB)

Joe McDoakes (9404)

The neighbors take over when Joe McDoakes' wife decides to purchase a television set. Helpful neighbors, who drop in to watch the set and raid Joe's icebox combine, with screaming commercials and fantastic programs, to drive Joe out of the house. He goes to a neighborhood theatre and wins a door prize and finds himself sitting between Doris Day and Gordon MacRae.

Release date: May 23, 1953 10 minutes

CONQUERING THE COLORADO

(20th-Fox)

Sport Show (2201)

Mel Allen narrates the story of the only man to navigate alone, in a homemade boat, 1100 miles of the Colorado River. The hero travels through the thousand roaring rapids from Green River Lakes to Boulder Dam.

Release date: November, 1952 9 minutes

AMERICA FOR ME (WB)

Technicolor Special (9007)

Ellen Drew, a school teacher, and her friend meet John Archer, a cowboy, on his way to a rodeo. The two stars fall in love. As a background for the romance, the color camera takes us through Colorado, New Mexico, the Mardi Gras in New Orleans, Texas, New England, San Francisco, Banff, Lake Louise and Niagara Falls.

Release date: May 30, 1953 20 minutes

EPIC DRAMA (20th-Fox)

See It Happen (6302)

Through the eye of the camera we see Niagara Falls release its power to collapse the bridge across the cataract in 1938. Next we focus on industrial Kansas and Missouri in July, 1951, when the disastrous floodwaters left a mass of destruction. The final scene shows the demise of the once proud Normandie, queen of the sea, as a mysterious fire tears at her sides.

Release date: April, 1953 10 minutes

INVENTION CONVENTION (Paramount)

Kartune in color (X-12-5)

An unusual assortment of inventions prepared for animals are laughingly treated in this Kartune. Among the little helpful items are a bed for sleepwalking horses, an automatic fly-swat-ter, a love seat for giraffes and a bouncing ball which plays "Let Me Call You Sweetheart."

Release date: June 19, 1953 7 minutes

HEAD OVER HEELS (WB)

Vitaphone Novelties (9049)

The excitement of ski jumping and bobsledding are captured in this short. Different types of skiing are covered in this story of spills and glory. We see shots of ski jumping down treacherous slopes and two-man and four-man bobsleds zooming around a course. Crackups are the order of the day.

Release date: June 20, 1953 10 minutes

SHORT SUBJECTS CHART

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COLUMBIA

ALL-STAR COMEDIES

5411 Hooked and Hooked (10%) 9-11-52 1535
5412 Caught on the Bounce (15%) 10-9-52 1607
5413 Stoop, Look and Listen (15%) 12-11-52 1679
5414 Spies and Guys (16%) 4-6-53 1847
5415 He Popped His Pistol (16%) 5-14-53 1871
5416 Love's a Poppin' (16%) 8-11-53

ANIMAL CALVADACE

5651 Chimp-Anlies (10%) 10-30-52 1802
5652 Jungle Monarchs (10%) 1-25-53 1719
5653 Greyhound Capers (8%) 7-30-53

ASSORTED FAVORITES

(Reissues)
5421 Who's Hush (16%) 10-10-52 1591
5422 Dance, Dunes, Dance (18%) 11-13-52 1631
5423 Kiss and Wake Up (16%) 1-1-53 1719
5424 Gum Shoom (21%) 2-15-53 1791
5425 Woo, Woo! (16%) 3-12-53 1791
5426 Calling All Fibbers (10%) 4-16-53 1847

CANDID MICROPHONE

4556 Candid Microphone No. 6 (9%) 8-7-52 1526
5551 Candid Microphone No. 1 (9%) 10-9-52 1591
5552 Candid Microphone No. 2 (10%) 12-4-52 1631
5553 Candid Microphone No. 3 (10%) 2-19-53 1831
5554 Candid Microphone No. 4 (10%) 4-30-53 1831
5555 Candid Microphone No. 5 (10%) 6-11-53

CARTOON SPECIAL

(Color)
5999 Gerald McBoing Boing's Symphony (7%) 7-15-53 1767

COLOR FAVORITES

(Reissues)
4612 Frog Pound (18%) 8-14-52 1526
5601 Fox and the Grapes (7%) 9-4-52 1531
5602 Wacky Wiggams (8%) 10-2-52 1582
5603 Toll Bridge Troubles (7%) 11-6-52 1631
5604 The Cuckoo I.Q. (7%) 11-27-52 1630
5605 Cinderella Goes to a Party (7%) 12-11-52 1678
5606 Plenty Below Zero (7%) 1-8-53 1719
5607 Tito's Gutter (7%) 2-8-53 1719
5608 Prof. Smutt & Mr. Tall (7%) 2-26-53 1791
5609 Make Believe Revue (10%) 3-12-53 1799
5610 King Midas Junior (7%) 4-6-53 1847
5611 A Helping Paw (7%) 5-7-53 1847
5612 The Mad Hatter (7%) 5-20-53 1935
5613 Mother Hen's Holiday (7%) 6-18-53 1887
5614 The Dream Kids (7%) 7-9-53
5615 The Rocky Road to Ruin (18%) 8-6-53

COMEDY FAVORITES

(Reissues)
5431 Ain't Love Cuckoo? (19%) 9-18-52 1591
5432 Pardon My Birth Marks (18%) 10-23-52 1615
5433 His Wedding Scare (16%) 12-18-52 1605
5434 One Too Many (20%) 1-17-53 1831
5435 Yummin' Yummy (17%) 3-19-53 1791
5436 Hal Water (18%) 7-16-53

JOLLY FROLICS

(Color)
4505 Willie the Kid (7%) 6-26-52 1434
5501 Pete Hothood (7%) 9-25-52 1591
5502 Madeline (7%) 11-27-52 1630
5503 Little Boy With a Big Horn (7%) 3-26-53 1767
5504 The Emperor's New Clothes (7%) 4-30-53 1839
5505 Christopher Crummet (7%) 6-25-53

MR. MAGOO

(Color)
4705 Pink and Blue Blues (7%) 8-28-52 1526
5701 Hotley Fooley (7%) 10-23-52 1642
5702 Captain Outrageous (7%) 12-25-52 1663
5703 Rafeley Spin (7%) 5-21-53 1879
5704 Magoo's Masterpiece (7%) 7-30-53

MUSIC TO REMEMBER

3751 The Polovetsian Dances (9%)
3752 Nutcracker Suite (9%)

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

3753 Piano Concerto in B-Flat Minor (10)
3754 Peer Gynt Suite (9%)
3755 1812 Overture (11)
3756 Swan Lake Ballet (10)

SCREEN SNAPSHOTS

4860 Memorial to Al Jolson (9) 7-24-52 1527
5851 Hollywood Fun Festival (10) 9-25-52 1542
5852 Hollywood Night at '21' (10) 10-16-52 1607
5853 Fun in the Sun (10) 11-13-52 1631
5854 Young Hollywood (10%) 12-18-52 1663
5855 Spike Jones in Hollywood (10) 1-22-53 1719
5856 Mickey Rooney—Then & Now (9%) 3-19-53 1767
5857 Hal Hal from Hollywood (9) 4-23-53 1847
5858 Hollywood's Great Comedians (9%) 5-14-53 1871
5859 Hollywood's Pair of Jacks (10%) 6-18-53 1935
5860 Out West in Hollywood (10%) 7-23-53

STOOGIE COMEDIES

5401 Gents in a Jam (16%) 9-4-52 1542
5402 Three Dark Horses (16) 10-16-52 1631
5403 Cuckoo on a Choo Choo (15%) 12-4-52 1678
5404 Up in Daisy's Penthouse (10%) 2-5-53 1711
5405 Booty & the Beast (16%) 3-5-53 1767
5406 Loose Louie (16) 4-2-53 1847
5407 Tricky Dicks (16) 5-7-53 1871
5440 Spooks (3D) (16) 6-15-53
6140 Pardon My Backfire (16) 8-15-53

THRILLS OF MUSIC

(Reissues)
5951 Jerry Wald & Orch. (10) 10-2-52 1607
5952 Ray McKinley & Orch. (9%) 11-20-52 1631
5953 Ray Anthony & Orch. (10%) 12-25-52 1695
5954 Buddy Morrow & Orch. (9%) 2-12-53 1719
5955 Les Elgart & Orch. (10) 3-30-53 1847
5956 Shorty Sherock & Orch. (18%) 6-4-53 1935

TOPNOTCHERS

5901 Beyond the Frontier (10) 6-11-53
5902 This is Versailles (10) 6-25-53

WORLD OF SPORTS

4809 Mr. Show Dog (10%) 7-24-52 1527
5801 Hunter's Holiday (8) 9-25-52 1591
5802 Flying Skates (9%) 10-30-52 1607
5803 Rastlin' Mat-Adors (10) 11-20-52 1631
5804 Water Rodeo (9%) 12-25-52 1711
5805 Trick-Shot Artists (9) 2-26-53 1767
5806 Legion at Bat (10) 3-26-53
5807 World's Championship Rodeo (10) 5-21-53 1871
5808 Billiard and Bowling Champs (9%) 6-18-53
5809 Dude Ranch Sports (9%) 7-23-53

SERIALS

(All 15 Chapters)

5120 Son of Geronimo 11-6-52
5140 Secret Code (R) 2-19-53 1831
5160 The Lost Planet 6-4-53
5180 The Great Adventures of Captain Kidd 9-17-53

M-G-M

FITZPATRICK TRAVEL TALKS

(Color)
T-411 Preterita to Durban (10) 9-20-52 1535
T-412 In the Land of Diamonds (9) 10-23-52 1582
T-413 Calling on Capetown (9) 11-22-52 1663
T-414 Land of the Ugly Duckling (9) 1-4-53 1695
T-415 Beautiful Bavaria (9) 4-4-53 1831
T-416 Johannesburg, City of Gold (8) 5-16-53 1871
T-417 Delightful Denmark (8) 6-27-53 1927

GOLD MEDAL REPRINT CARTOONS

W-461 Wild and Woolly (6) 10-4-52 1535
W-462 Mouse in Manhattan (8) 12-6-52 1663
W-463 Tee for Two (7) 2-14-53 1695
W-464 Quiet Please (8) 3-28-53 1767

M-G-M TECHNICOLOR CARTOONS

W-345 Hook-a-Bye Bear (7) 7-12-52 1434
W-346 Fit to Be Tied (7) 7-26-52 1443
W-431 Push Button Kitty (7) 9-9-52 1535
W-432 Caballero Droopy (6) 9-27-52 1535
W-433 Cruise Cat (7) 10-18-52 1535
W-434 Little Wise Quaker (7) 11-8-52 1582
W-435 The Dog House (6) 11-29-52 1647
W-436 Busy Body Bear (6) 12-20-52 1663
W-437 The Missing Mouse (6) 1-10-53 1679
W-438 Barney's Hungry Cousin (7) 1-31-53 1701
W-439 Jerry and Jumbo (7) 2-21-53 1695
W-440 Cops & Robbers (7) 3-14-53 1767
W-441 Johann Mouse (8) 3-21-53 1767
W-442 Little Johnny Jet (7) 4-18-53 1847
W-443 That's My Pup (7) 4-25-53 1847
W-444 Hair Bear (6) 5-30-53 1879
W-445 T. V. of Tomorrow (7) 6-6-53 1887

PROPHECIES OF NOSTRADAMUS

R-421 Nostradamus Says So (11) 1-31-53 1743
R-422 Let's Ask Nostradamus (10) 6-6-53 1935

PETE SMITH SPECIALTIES

S-350 It Could Happen to You (10) 8-28-52 1443
S-350 Pedestrian Safety (10) 7-12-52 1434
S-451 Football Thrills No. 15 (9) 9-6-52 1535
S-452 Sweet Memories (9) 9-14-52 1591
S-454 I Love Children; But... 12-27-52 1647
S-455 Mosconi Story (10) 2-7-53 1743
S-456 Aquatic Kids (8) 2-14-53 1767
S-457 Travel Quiz (color) (9) 4-25-53 1831
S-458 The Postman (10) 5-30-53 1887
S-459 Dogs 'N' Ducks (10)

PARAMOUNT

CASPER

(Technicolor)

B11-5 Cage Fright (7) 8-8-52 1551
B11-6 Pig-A-Boo (7) 9-12-52 1551
B12-1 True Blue (7) 10-24-52 1591
B12-2 Frighday the 13th (7) 2-13-53 1711
B12-3 Spook No Evil (7) 3-13-53 1767
B12-4 North Pal (7) 5-29-53 1847
B12-5 By the Old Mill Stream (7) 7-3-53

CHAMPION

(Reissues)

Z12-1 House Tricks (7) 10-3-52 1446
Z-12-2 Moss Production (7) 10-3-52 1615
Z-12-3 Pitching Woo at the Zoo (7) 10-3-52 1447
Z12-4 Puppet Love (8) 10-3-52 1447

HERMAN AND KATNIP

(Color)

H12-1 Nine-ropades (7) 10-3-52 1591
H12-2 Of Mice and Magic (7) 2-20-53 1719
H12-3 Herman the Cartoonist (7) 5-15-53 1871

KARTUNES

(Technicolor)

X11-8 Gap and Baggage (7) 8-8-52 1551
X12-1 Fleet Fantasy (7) 9-12-52 1647
X12-2 Hysterical History (7) 1-23-53 1679
X12-3 Philharmonica (7) 4-3-53 1767
X12-4 Aero-Nutts (7) 5-8-53 1871
X12-5 Invention Convention (7) 6-19-53
X12-6 No Place Like Home (7) 7-31-53

NOVELTOON

(Color)

P11-10 Clown on the Farm (7) 8-22-52 1559
P12-1 Case of the Cockeyed Canary (7) 12-19-52 1663

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P12-2 Feast and Furies (6) 12-26-52 1695
P12-3 Starting From Hatch (7) 3-6-53 1767
P12-4 Winner by a Hare (6) 4-17-53 1805
P12-5 Better Bail Than Never (7) 6-5-53 1871
P12-6 Surf Bored (7) 7-17-53

PACEMAKERS

K12-1 Parlor, Bedroom and Wheels (10) 10-3-52 1591
K12-2 Let's Have a Parade (10) 11-14-52 1663
K12-3 All Girls on Deck (10) 12-26-52 1678
K12-4 High School Hi-Jinks (10) 3-20-53 1767
K12-5 Call Me Skinny (10) 6-26-53

POPEYE

(Color)

E11-7 Tots of Fun (7) 8-15-52 1542
E11-8 Popalong Popeye (7) 8-29-52 1542
E12-1 Shuteye Popeye (6) 10-3-52 1743
E12-2 Child Sockology (6) 3-27-53 1767
E12-3 Ancient Fistory (7) 1-30-53 1663
E12-4 Big Bad Sinsbad (10) 12-12-52 1831
E12-5 Popeye's Birthday (6) 5-22-53 1935
E12-6 Torcadornible (7) 6-12-53 1879
E12-7 Baby Wants a Battle (6) 7-24-53

GRANTLAND RICE SPOTLIGHTS

R11-11 Sells of Acanules (8) 7-4-52 1454
R11-12 Athletes of the Saddle (7) 8-1-52 1559
R12-1 Rugged Rangers (10) 10-3-52 1591
R12-2 Canine I.Q. (9) 10-24-52 1831
R12-3 Highland Sports (18) 12-19-52 1879
R12-4 Speed Queen (9) 1-2-53 1719
R12-5 Britannia's Athletics Cadets (10) 1-16-53 1711
R12-6 Sport Car Racing (9) 2-27-53 1719
R12-7 The Wizard of Clubs (9) 4-10-53 1839
R12-8 The Sporting British West Indies (9) 5-1-53 1831
R12-9 Green Mountain Speedsters (10) 6-5-53
R12-10 Flying Horseshoes (9) 6-12-53
R12-11 Wee Water Wonders (9) 7-10-53

TOPPER

M11-6 Pardon Us Penguins (10) 7-25-52 1551
M12-1 Interesting People (8) 12-5-52 1631
M12-2 Yesterday's Champions (10) 10-3-52 1591
M12-4 Animal Hotel (10) 2-6-53 1719
M12-3 Horse and Buggy Days (10) 4-24-53 1831
M12-5 There He Goes Again (10) 5-1-53 1935
M12-6 Bear Crazy (10) 5-29-53 1879

REPUBLIC

THIS WORLD OF OURS

(Truecolor)

5187 Philippines (8) 8-25-52
5188 Ceylon (8) 3-1-53
9221 Washington—City of Destiny (9) 4-1-53
9222 Singapore (9) 6-1-53
9223 Germany (9) 8-1-53

SERIALS

5282 Dick Tracy vs Phantom Empire (15) 10-8-52 1743
5283 Jungle Drums of Africa (12) 1-21-53 1743
5284 Return of Capt. Marvel (R) (12) 4-15-53
5391 Canadian Mounties vs. Atomic Invaders (12) 7-8-53

RKO

ADVENTURES IN MUSIC

(Disney-Color)

44,601 Melody (3D) (10) 6-12-53 1833

LEON ERROL COMEDIES

(Reissues)

33,701 A Polo Phony (18) 9-1-52 1446
33,702 Who's a Dummy? (7) 10-3-52 1454
33,703 Wrong Room (19) 10-31-52 1479
33,704 He Asked for It (18) 11-28-52 1454
33,705 Panic in the Parlor (18) 12-26-52 1551
33,706 Home Work (19) 1-29-53 1551

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EDGAR KENNEDY SERIES				20th CENTURY-FOX				EARTH AND ITS PEOPLES				FEATURETTES					
(Reissues)				ART FILMS				(2-Reeler)				"CLASSICS OF THE SCREEN"					
33,501	Prunes and Politics (16)	9-19-52	1454	34,107	The Simple Things (7)	4-18-53	1847	7370	Farming in South China (19)	7-14-52	1479	8106	Trial by Trigger (20)	7-8-52	1479		
33,502	Kitchen Cynic (15)	10-17-52	1447	34,108	For Whom the Bulls Toil (7)	5-9-53	1871	7371	Cattle and the Corn Belt (20)	8-11-52	1526	9101	Monsters of the Deep (20)	9-27-52	1559		
33,503	You Drive Me Crazy (17)	11-14-52	1527	34,109	Don's Fountain of Youth (8)	5-30-53	1879	7372	Tropical Lowland (21)	8-8-52	1527	9102	Oklahoma Outlaws (20)	11-22-52	1631		
33,504	Radio Rhapsody (10)	12-12-52	1455	34,110	Father's Week-End (7)	6-20-53		7373	Riches of the Veld (19 1/2)	10-6-52	1526	9103	Are Animals Actors? (20)	12-27-52	1631		
33,506	Alibi Baby (18)	1-9-53	1455	34,111	How to Dance (7)	7-11-53		8361	Horsemen of the Pampa (21)	11-3-52	1631	9104	Star in the Night (20)	3-21-53	1791		
33,506	Mother-in-Law's Day (20)	2-6-53	1526	34,112	The New Neighbor (7)	8-1-53		8362	Farms and Towns of Slovakia (22)	12-1-53	1711	9105	Plantation Melodies (20)	5-16-53	1871		
GIL LAMB SERIES				ART FILMS				ADOLPH VILLAGE				JOE McDOAKES COMEDY					
33,601	The Fresh Painter (16)	1-16-53	1711	(Color)				8365	Pe River Valley (20)	2-23-53	1743	8406	So You Never Tell a Lie (10)	8-2-52	1526		
33,602	Lost in a Turkish Bath (16)	1-30-53	1719	(10 Mins.)				8366	Sheep Ranch Country (20)	3-23-53	1799	9401	So You're Going to the Dentist (10)	9-20-52	1559		
33,603	Baby Makes Two (17)	2-27-53	1767	7251	I Remember the Glory (Butterfield)	9-52	1585	8367	Cross Section of Central America (21)	4-20-53	1831	9402	So You Want to Wear Pants (10)	11-8-52	1631		
33,604	Pardon My Wrench (16)	3-13-53	1799	7252	Curtain Call (Daglas)	9-52	1582	8368	Factories, Mines & Waterways (21)	5-18-53	1871	9403	So You Want to Be a Musician (10)	11-10-53	1695		
MUSICAL				7253	Light in the Window (Vernier)	9-52	1559	8369	British Trade and Industry (21)	6-15-53		9405	So You Want to Learn to Dance (10)	3-28-53	1799		
(Re-releases)				7254	Birth of Venus (Renaissance)	11-52	1743	8370	Farmer-Fisherman (21)	7-13-53		9404	So You Want a Television Set (10)	5-23-53			
33,201	Harris in the Spring (19)	7-12-52	1455	7255	Joy of Living (Renoir)	12-52	1743	8371	Lumber States (21)	8-10-53		MELODY MASTER BAND					
33,202	Swing It (16)	10-10-52	1455	7256	Young Immortal (Raphael)	12-52	1743	8372	Mountain Farmers (9)	9-5-53		8806	The Serenaders (10)	8-16-52	1526		
THE NEWLYWEDS SERIES				7257	Night Watch (Rembrandt)	12-52	1743	8373	Adobe Village (10)	10-5-53		9801	Freddie Fisher & His Band (R) (10)	10-11-52	1927		
33,401	Three Chairs for Betty (18)	1-23-53	1711	LEW LEHR				LANTZ TECH. CARTUNES				9802	Junior Live Bombers (10)	11-15-52	1631		
33,402	Half-Dressed for Dinner (15)	3-6-53	1799	(Reissues)				7355	Scalp Treatment (7)	8-18-52	1527	9803	Circus Band (20)	12-27-52	1631		
PEOPLE AND PLACES				9381	Sea Food Mamas (8)	6-53		7356	Great Who Died It? (7)	10-20-52	1527	9804	Ozzie Nelson & His Orch. (10)	4-18-53	1847		
(Disney-Color)				9382	Grunters & Groaners (10)	7-53		8322	What's Sweepin' (6)	1-5-53	1719	9805	Vincent Lopez & Orch. (R)	6-6-53	1935		
32,801	The Alaskan Eskimo (28 1/2)	4-10-53	1767	SEE IT HAPPEN				8323	Dog That Cried Wolf (6)	3-23-53	1743	MERRIE MELODIES AND LOONEY TUNES					
RKO PATHE SPECIAL				(Movietone)				8324	Buccanor Woodpecker (6)	4-20-53	1847	(Color)					
23,111	West Point Today (15)	7-10-52	1527	MUSICAL				8325	The Mouse and the Lion (6)	5-11-53	1871	8719	Cracked Quack (7)	7-5-52	1527		
33,101	Professor, FBI (15)	8-15-52	1551	(Reissues)				8326	Operation Sawdust (6)	6-15-53	1935	8720	Happy-Go-Lucky (7)	8-9-52	1527		
33,102	I Am a Paratrooper (15)	9-12-52	1559	3204	U. S. Olympic Champions (8)	9-52	1591	8327	The Flirt Turtle (6)	6-15-53	1935	8721	Going! Going! Gosh! (7)	8-23-52	1527		
33,103	Caution, Danger Ahead (15)	10-10-52	1615	3205	Kalamazoo Klouters (9)	10-52	1591	8328	Wrestling Weeks (6)	7-20-53		8722	Bird in a Guilty Cage (7)	8-30-52	1527		
33,104	Men of Science (16)	11-7-52	1676	3206	Wind Ahoy (8)	12-52	1791	7330	Fairweather Fleads (7)	6-23-52	1479	8723	Mouse Warming (7)	9-8-52	1551		
33,105	Conquest of Ungava (15)	1-2-53	1719	3301	Gridiron Goliaths (9)	2-53		7331	Apple Andy (7)	7-21-52	1527	8724	The Egg-Cited Hunter (7)	10-18-52	1687		
33,106	Canadian Mounties (15)	1-30-53	1791	3302	Sports Immortals (R) (10)	5-53		7332	Wacky Weed (7)	8-18-52	1527	8725	Super Snooper (7)	11-1-52	1615		
33,107	Transatlantic Hop (15)	2-27-53	1799	3303	Football Roundup (8)	6-53		7333	Madonna's with Laurence Welts (7)	9-15-52	1607	8726	Torture-Stricken (7)	11-29-52	1615		
33,108	Escape to Freedom (15)	3-27-53	1839	3303	Morning Light (9)	7-53		7308	Dick Jurgens Orch. (15)	7-30-52	1527	8727	Foul Coverage (7)	12-13-52	1631		
33,109	Tower of Destiny (15)	5-22-53	1871	TERRYTOONS				7309	Billy May Orch. (15)	8-20-52	1479	8728	Don't Give Up the Sheep (7)	1-3-53	1711		
SCREENLINERS				(Color)				7310	Jimmie Dorsey's Varieties (15)	9-25-52	1535	8729	Snow Business (7)	1-17-53	1719		
84,201	Sweet Land of Liberty (8)	7-4-52	1447	5217	Housebustlers (7)	8-52	1446	8301	Xavier Cugat (15)	11-16-52	1631	8730	A Mouse Divided (7)	1-31-53	1719		
34,202	Male Vanity (8)	7-25-52	1527	5218	Mysterious Cowboy (7)	8-52	1615	8302	Don Cornell Sings (15)	12-4-52	1615	8731	Kiss Me Cat (7)	2-28-53	1719		
34,203	Mexican Rhythm (8)	8-13-52	1527	5219	Happy Valley (7)	8-52	1607	8303	Madonna's with Laurence Welts (15)	1-1-53	1615	8732	Duck Amuck (7)	3-28-53	1799		
34,204	Flying Pinwheels (8)	9-5-52	1542	5220	Good Mouse Keeping (7)	8-52	1607	8304	Andy Russell & Della in House Party (15)	3-12-53	1743	8733	Peck O' Trouble (7)	8-27-53	1819		
34,205	Porpoise Roundup (8)	9-26-52	1591	5221	Nice Doggy (7)	10-52	1615	8305	Madonna's with Laurence Welts (15)	3-12-53	1743	8734	Music Tussle (7)	4-18-53	1847		
34,206	Log Jam (8)	10-17-52	1615	5222	Happy Holland (7)	10-52	1615	8306	Harry James & His Music Makers (14)	5-7-53	1871	8735	Much Ado About Nothing (7)	5-23-53	1935		
34,207	College Circus (8)	11-7-52	1683	5223	Moose on the Loose (7)	11-52	1581	8307	Music on the Double (18)	5-28-53	1847	8736	There Auto Be a Law (7)	6-6-53	1935		
34,208	Johnny Gets His Route (9)	11-28-52	1663	5224	Sing or Swim (7)	11-52	1542	3-D SPECIAL				8737	Tom-Tom Tomcat (7)	8-27-53			
34,209	Way Back When (8)	12-19-52	1695	5225	Plenic With Papa (7)	12-52	1581	(Musical Featurette)				8738	Wild Over You (7)	7-11-53			
34,210	Molly Bee Sings (9)	1-9-53	1719	5226	Mighty Mouse in a Seamy Opera (7)	1-53	1647	8100	Nat "King" Cole & Ross Morgan's Orch. (18)	6-53		8739	Duck Dodgers in the 24th Century (7)	7-25-53			
34,211	See-Going Smoke Eaters (8)	1-30-53	1767	5302	Terry Bears in Thrifty Cubs (7)	1-53	1663	TWO KEEL SPECIALS				SPECIALS					
34,212	The Mountain Movers (10)	2-20-53	1799	5327	The Owl and the Pussy Cat (R) (7)	1-53	1678	(Technical)				(Technical)					
34,213	Britain's Skyblazers (8)	3-13-53	1839	5303	Hair Cut-Ups (7)	2-53	1719	7202	Knights of the Highway (17)	6-18-52	1391	8008	Open Up That Golden Gate (20)	7-19-52	1479		
SPORTSCOPES				5304	Dinky in Wise Quacks (7)	2-53	1663	8201	Out of the Earth (17)	6-23-53	1719	9001	Killers of the Swamp (20)	9-5-52	1551		
34,301	Aqua Champs (8)	7-4-52	1479	5328	Slap Happy Hunters (7)	2-53	1695	8203	World's Most Beautiful Girls (color) (17)	2-1-53	1678	9002	Man Without a Country (20)	10-20-52			
34,302	Let's Go Fishing (8)	8-1-52	1527	5305	Mouse Meets Bird (7)	3-53	1679	VARIETY VIEWS				9003	Cruise of the Zee (20)	12-6-52	1631		
34,303	Lure of the Turf (9)	8-15-52	1527	5306	Snappy Snapshots (7)	3-53	1678	7346	Future Generals (8)	8-4-52	1527	9004	Flag of Humanity (20)	1-24-53	1719		
34,304	The Roaring Game (9 1/2)	9-12-52	1559	5307	Here for a Day (7)	3-53	1678	7347	Universe Metropolis (9)	9-8-52	1434	9005	Thar She Blows (20)	3-7-53	1791		
34,305	Sportsmen's Playground (8)	10-1-52	1591	5308	Pill Poppers (7)	4-53	1701	7348	Man in the Pease Tower (9)	10-13-52	1615	9006	Under the Little Big Top (20)	4-25-53	1831		
34,306	Hunky Dog (8)	10-24-52	1631	5309	Featherweight Champ (7)	4-53	1707	8341	King Winter (9)	12-22-52	1719	9007	America for Me (20)	5-30-53			
34,307	King of Clubs (8)	11-14-52	1711	5310	Happy Circus Days (7)	4-53	1711	8342	Get a Horse (9)	2-9-53	1711	9008	Where the Trade Winds Play (20)	7-4-53			
34,308	Booby Shantz (8)	12-19-52	1719	5311	Playful Puss (7)	5-53	1799	8343	Spallone (9)	3-9-53	1743	SPORTS PARADE					
34,309	All Joking Aside (8)	12-26-52	1719	5312	Hot Rods (7)	6-53	1831	8344	Deadly Drums (10)	5-4-53	1847	(Color)					
34,310	Wild Boar Hunt (8)	1-16-53	1719	5313	Tom Pin Fellers (7)	6-53	1799	WARNER BROS.				8509	Snow Frolics (10)	7-28-52	1527		
34,311	Fighting Fins (8)	2-6-53	1779	5314	The Orphan Egg (7)	6-53	1791	BLUE RIBBON HIT PARADE				8510	Just for Sport (10)	8-23-52	1529		
34,312	Seaside Sports (8)	2-27-53	1799	5315	Friday the 13th (7)	7-53		(Color) (Reissues)				9501	They Fly Through the Air (10)	16-4-52			
34,313	Quebec Camera Hunt (8)	3-20-53	1847	5316	When Mousehood Was in Flower (7)	7-53		8311	Bug Parade (7)	7-12-52	1479	9502	Unfamiliar Sports (10)	11-1-52	1631		
TECHNICOLOR SPECIALS				5317	Open House (7)	8-53		8312	Maria Old Saul (7)	8-2-52	1527	9503	Fiesta for Sports (10)	12-20-52	1631		
33,001	Operation A-Bomb (16)	1-16-53		5318	Bargain Daze (7)	8-53		8313	Fresh Air Day (7)	8-30-52	1527	9504	Sporting Courage (10)	1-31-53	1710		
TRU-LIFE ADVENTURES				5319	Sparky, the Firefly (7)	9-53		9301	A Feud There Was (7)	6-13-52	1551	9505	Birthplace of Hockey (10)	2-28-53	1719		
(Disney-Color)				5320	Mouse Menace (7)	9-53		9302	Daffy Doodles (7)	10-11-52	1603	9506	Cheyenne Days (10)	4-4-53	1817		
33,301	Water Birds (30)	7-4-52	1399	5321	The Reluctant Pup (7)	10-53		9303	Day at the Zoo (7)	11-8-52	1615	9507	Yoho, Wonder Valley (10)	5-9-53	1871		
33,301	Bear Country (33)	2-20-53	1687	5322	How to Keep Cool (7)	10-53		9304	Early Worm Gets the Bird (7)	11-29-52	1615	9508	Desert Killer (10)	6-27-53			
43,301	Prowlers of the Everglades (32)	1909		5323	The Timid Scarecrow (7)	11-53		9305	Tail of Two Mice (7)	1-10-53	1695	9509	Hide a White Horse (10)	7-25-53			
TWO REEL SPECIALS				5324	Log Rollers (7)	11-53		9306	Bashful Buzzard (7)	2-7-53	1718	VITAPHONE NOVELTIES					
33,901	Football Highlights (17)	12-12-52	1647	UNITED ARTISTS				9307	Country Mouse (7)	3-14-53		8607	Daredevil Days (10)	8-9-52	1527		
33,901	Basketball Highlights of 1953 (15)	4-17-53	1831	(All 28 minutes)				9308	Little Dutch Plate (7)	4-11-53	1831	9601	Alot Rio Grand? (10)	9-13-52	1582		
WALT DISNEY CARTOONS			 Julius Langbein (Dee Pollock)	1615	MEDAL OF HONOR				9309	Alot That Ducky? (7)	5-2-53	1871	9602	Hunting the Devil Cat (10)	10-18-52	
(Color)			 Richmond Pearson Hobson (Steve Brudley)	1631	U-I COLOR PARADE				9310	Mighty Hunters (7)	6-15-53	1935	9604	Too Much Speed (10)	1-3-53	1701
24,116	Teachers Are People (6)	6-27-52	1527 Dr. Mary E. Walker (Andrea King)	1615	UNIVERSAL-INTERNAT'L				9311	The Fighting 69th (7)	7-11-53		9605	Here We Go Again (10)	2-14-51	1817
24,117	Using Donald's Ants (7)	7-18-52	1526 Joseph C. Rodriguez (Larry Crane)	1631	U-I COLOR PARADE				"BUGS BUNNY" SPECIALS				9606	Head Over Heels (10)	6-28-53	
24,118	Little Red Hoes (8)	8-8-52	1479	U-I COLOR PARADE				(Color)				8730	Oily Hare (7)				

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1950-1951, issue of August 15, 1953.

Feature Product by Company starts on Page 1893, issue of June 27, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)→synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
A								
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Captain Kidd (208) (color) WB	Abbott & Costello-Charles Laughton	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AYC	A-1	Good
Above and Beyond (313)* MGM	Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Actress, The MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941			Excellent
Affair in Monte Carlo (Brit.) (color) (5307) AA	Merle Oberon-Richard Todd	Aug. 23, '53		June 27 (S)	1887			
Affair with a Stranger RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346) MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862		A-2	Very Good
Africa Screams UA	Abbott & Costello (reissue)	Apr. 15, '53	79m					
Against All Flags (color) (305)* Univ.	Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
All-American (333) Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925			Very Good
Ali Baba Nights (5215) Lippert	Anna May Wong (reissue)	May 22, '53	76m					
All Ashore (color) (534) Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
All I Desire (325) Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
Ambush at Tomahawk Gap (color) (522) Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Androcles and the Lion (368) RKO	Jean Simmons-Victor Mature	Jan. 9, '53	98m	Nov. 22	1614	AY	B	Very Good
Angel Face (312) RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	90m	Dec. 6	1629	A	B	Very Good
Anna (Ital.) (Eng. Dial.) I.F.E.	Silvano Mangano-Vittorio Gassman	Jan., '53	111m	Aug. 9	1477		B	Good
April in Paris (color) (209)* WB	Ray Bolger-Doris Day	Jan. 3, '53	101m	Nov. 15	1605	AY	B	Excellent
Arena (color) (3D) (337) MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227) Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
Assassin, The (Brit.) UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B								
BABES in Bagdad (color) UA	Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair
Bachelor and the Bobby-Soxer (385) RKO	Cary Grant-Myrna Loy (reissue)	Dec. 5, '52	95m	June 7, '47				Excellent
Bachelor in Paris (5213) Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Bad and the Beautiful (315)* MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	B	Excellent
Bad Blonde (5211) Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838			Fair
Band Wagon, The (color) (345) MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909		A-2	Excellent
Bandit of Sherwood Forest, The (544) Col.	Cornel Wilde-Anita Louise (reissue)	Mar., '53	87m	Feb. 23, 1946				Good
Bandits of Corsica, The UA	Richard Greene-Paula Raymond	Feb., '53	81m	Mar. 14	1758	AY	A-2	Good
Battle Circus (321) MGM	Humphrey Bogart-June Allyson	Mar. 6, '53	90m	Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fathoms, The (221) WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beggar's Opera, The (Brit.) (color) WB	Laurence Olivier-Dorothy Tutin	Not Set						
Bellissima (Ital.) I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321) RKO	Travelogue documentary	May 30, '53	65m	June 13	1869	AYC	A-2	Very Good
Big Break, The Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319) RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Leaguer, The (347) MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918			Good
Black Castle, The (304) Univ.	Stephen McNally-Richard Greene	Dec., '52	81m	Oct. 25	1582	AY	A-2	Good
Blackbeard, the Pirate (color) (307) RKO	Linda Darnell-Robert Newton	Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good
Blazing Forest, The (color) (5207) Para.	John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good
Blood on the Moon (388) RKO	R. Mitchum-R. Preston (reissue)	Mar. 28, '53	88m	Nov. 13, '48				Good
Bloodhounds of Broadway (C) (236) 20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	B	Very Good
Blue Gardenia, The (215) WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A 20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. 1	1933			Very Good
Botany Bay (color) Para.	Alan Ladd-James Mason	Not Set		Feb. 7 (S)	1711			
Breaking the Sound Barrier (Brit.) UA	Ann Todd-Ralph Richardson	Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent
Bright Road (form. See How They Run) (326) MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
Bwana Devil (color) (3D) UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon (color) (219) WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C								
CADDY, The Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942			Very Good
Call Me Madam (color) (311)* 20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350) 20th-Fox	Clark Gable-Loretta Young (reissue)	Mar., '53	81m	May 4, 1935				
Captain Kidd (5210) Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52	89m	Aug. 4, '45				Average
Captive Women (306) RKO	Margaret Field-Robert Clarke	Jan. 10, '53	65m	Oct. 4	1550		B	Fair
Castle in the Air (Brit.) Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10	1677			Good
Cattle Town (207) WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	1614	AYC	A-1	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)→synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	A-2	Very Good	
Cinderella (Ital.)	Times	Lori Randi-Gino Del Signore	May 14, '53	96m	June 6	1863		Fair	
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	Very Good	
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	July 25, '53	74m	May 9	(S) 1831	A-2		
City of Bad Men (color)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	Very Good	
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	Good	
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53						
Clown, The (316)	MGM	Red Skelton-Jane Greer	Jan. 6, '53	92m	Dec. 27	1662	AY	Very Good	
Code Two (329)	MGM	Ralph Meeker-Sally Forrest	April 24, '53	69m	Mar. 14	1759	AY	Good	
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	Average	
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	Excellent	
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar. 13, '53	71m	Jan. 17	1686	AY	Good	
Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13, '53	98m	Mar. 21	1766		Average	
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28	1742	A	Good	
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53	82m	May 2	1822		Good	
Crash of Silence (form. Story of Mandy) (Brit.) (383)	Univ.	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	Very Good	
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941		Excellent	
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	Average	
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	Very Good	
Curtain Up (Brit.)	Fine Arts	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7	1710		Excellent	
D									
DANGEROUS Crossing	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	Fair	
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	Excellent	
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14	1758	AY	Good	
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	Very Good	
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	Good	
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	1622	AY	Good	
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	Good	
Devil's Plot (Brit.)	Bregstein	Robert Beatty-Mervyn Johns	June, '53	90m	July 4	1903		Fair	
Devil's Canyon (color) (3D)	RKO	Virginia Mayo-Dale Robertson	July 25, '53						
Diamond Queen, The (color)	WB	Fernando Lamas-Arlene Dahl	Sept. 12, '53	80m	Aug. 15	1949		Good	
Doomed (Ital.)	I.F.E.	Franca Marzi-Otello Toso	Apr., '53	94m	Apr. 11	1790		Average	
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16	1839		Fair	
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		Fair	
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m					
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758		Very Good	
E									
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m					
F									
FAIR Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	Very Good	
Fanfan the Tulip (Fr.)	Lopert	Gerard Philippe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good	
Fangs of the Arctic (5222)	AA	Kirby Grant	Jan. 18, '53	63m					
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	Very Good	
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	Good	
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		Very Good	
Five Angles on Murder (Brit.) (form. Woman in Question) (543)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	Good	
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	Very Good	
Flame of Calcutta (color)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886		Good	
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20	1647		Excellent	
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861		Excellent	
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair	
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 28, '53	128m	Mar. 13, '48			Excellent	
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	Good	
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53	75m	Apr. 11	1789		Very Good	
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	Good	
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558	A	Excellent	
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair	
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Vette Dugay	July, '53	86m	June 13	1870	AYC	Good	
From Here to Eternity	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933		Excellent	
G									
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m					
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47		A-2	Excellent	
Gentlemen Prefer Blondes (color)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	Excellent	
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Davine	Mar., '53	56m	Apr. 4	1783		Fair	
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average	
Girl Next Door, The (C) (320)	20th-Fox	Jane Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	Fair	
Girl Who Had Everything (328)	MGM	Elizabeth Taylor-Fernando Lamas	Mar. 27, '53	69m	Mar. 7	1750	A	Good	
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	Good	
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742	AY	Good	
Glass Wall, The (541)	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	Good	
Glory Brigade, The	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	Good	
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	Good	
Great Jesse James Raid (color) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m					
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	Good	
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	Superior	
Guerrilla Girl	UA	Helmut Dantine	Jan. 23, '53	81m	May 2	1823		Average	
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918		Good	
Gunfighter, The (348)	20th-Fox	Gregory Peck-Jean Parker (reissue)	Jan., '53	84m	Apr. 29, '50			Very Good	
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	Very Good	
H									
HALF a Hero	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933		Good	
Hans Christian Andersen (color) (351)*	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29	1621	AYC	Excellent	
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	Excellent	
Hell Is Sold Out (Brit.)	Realfart	Richard Attenborough-Mai Zetterling	Jan., '53	75m	Apr. 4	1783		Fair	

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His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S) 1879			
Hitch-Hiker, The (314)	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 21, '53	71m	Jan. 17	1686	AY	A-2	Good
Hoaxers, The (319)	MGM	Guest Narrators	Jan. 30, '53	36m					
Homesteaders, The (5323)	AA	Bill Elliott	Mar. 22, '53	62m	Apr. 11	1790		A-1	Fair
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845	AYC	A-1	Very Good
House of Wax (3D) (color) (218)*	WB	Vincent Price-Phyllis Kirk	Apr. 25, '53	88m	Apr. 18	1798	A	A-2	Excellent
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902			Good
I									
I BELIEVE In You (Brit.)	Univ.	Celia Johnson, Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2	Good
I Confess (213)	WB	Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7	1709	A	A-2	Excellent
I Don't Care Girl, The (C) (302)	20th-Fox	Miltz Gaynor-David Wayne	Jan., '53	78m	Dec. 27	1662	AY	B	Very Good
I Love Melvin (color) (323)	MGM	Donald O'Connor-Debbie Reynolds	Mar. 20, '53	77m	Feb. 7	1710	AYC	A-1	Very Good
I, the Jury (3D)	UA	Biff Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926		B	Fair
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7	1710			Good
Importance of Being Ernest (C) (381) (Brit.)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27	1661	AY	A-2	Excellent
Inferno (color) (3D)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925			Excellent
Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Invasion U.S.A. (513)	Col.	Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6	1630	AY	B	Average
Iron Mountain Trail (5231)	Rep.	Rez Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1	Good
Island in the Sky	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941			Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew	(reissue) July 15, '53						
It Came from Outer Space (3D) (322)*	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AYC	A-1	Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53						
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21, '52	1417	AYC	A-1	Excellent
J									
JACK McCall, Desperado (color) (537)	Col.	George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jalopy (5318)	AA	Bowery Boys	Feb. 15, '53	62m	Apr. 18	1798		A-1	Fair
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jazz Singer, The (color) (212)	WB	Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10	1677	AY	A-1	Very Good
Jeopardy (317)*	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24	1693	AY	B	Good
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902			Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good
K									
KANSAS City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606	A	B	Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53	73m	Apr. 4	1782		A-1	Very Good
Kid from Left Field, The	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926		A-1	Good
Kiss of Death	20th-Fox	Victor Mature-Richard Widmark	(reissue) July, '53	99m					
L									
LADY Wants Mink (color) (5205)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28	1773	AYC	A-1	Very Good
Landfall (Brit.)	Stratford	Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863			Fair
Last of the Comanches (C) (511)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669	AYC	A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926			Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Lawless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629	AY	A-2	Very Good
Leonardo Da Vinci (color)	Picture	Documentary	Jan. 1, '53	70m	Nov. 29	1622		A-1	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Limelight	UA	Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11	1557	AY	B	Excellent
Little Boy Lost	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909			Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2	Very Good
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Loose in London									
(form. Bowery Knights) (5319)	AA	Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1	Fair
Love Happy	UA	Marx Bros.-Marilyn Monroe	(reissue) Apr. 15, '53	85m					
Luxury Girls	UA	Susan Stephen	Jan. 30, '53	96m	Mar. 7	1751	A	B	Fair
M									
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Magnetic Monster, The	UA	Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14	1717	AY	A-1	Very Good
Mahatma Gandhi—Twentieth Century Prophet	UA	Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822			Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934		A-2	Fair
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27	1662	AY	B	Good
Man from the Alamo (color)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Man with the Grey Glove (Ital.)	IFE	Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10	1678		B	Good
Marika (German) (color)	Brill	Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28	1743			Fair
Marksmen, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S) 1791			
Marshal of Cedar Rock (5241)	Rep.	Allan Rocky Lane	Feb., '53	54m	Feb. 28	1742	AYC	A-1	Very Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918			Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919			Very Good
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637	AYC	A-1	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20	1645	A	A-2	Good
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson	(reissue) July 15, '53						
Miss Robin Hood (Brit.)	Univ.	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mississippi Gambler (color) (310)*	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677	AY	B	Very Good
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7	1711		B	Fair
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moulin Rouge (C)*	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	B	Excellent

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Murder Will Out (Brit.)	Kramer-Hyams	Apr., '53	83m	Apr. 11	1790			Good
Murder Without Tears (5328)	AA	June 14, '53	64m	June 20	1878		B	Good
My Cousin Rachel (301)*	20th-Fox	Jan., '53	98m	Dec. 27	1662	AY	A-2	Very Good
My Heart Goes Crazy (Brit.) (color)	UA	July 22, '53	70m	Aug. 1	1935			Average
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell (reissue)	Mar., '53	Oct. 12, '46				Excellent
N								
NAKED Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb., '53	Jan. 17	1685	A	A-2	Excellent
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Dauhin	Apr., '53	May 2	1823			Fair
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	June 27	(S) 1887			
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	Apr. 4	1781	AY	A-1	Excellent
Never Wave at a Wac (371)	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	Dec. 20	1645	AY	B	Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	Jan. 24	1693	A	B	Very Good
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	Aug. 8	1943			Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	July 4	1902	A	A-2	Fair
No Escape	UA	Lew Ayres-Sonny Tufts	July 30, '53	Aug. 1	1934			Fair
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	Dec. 6	1629	AY	A-2	Good
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Aug. 14, '53					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	July 18	1919			Fair
O								
OF Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan., '53	Jan. 24	1694		C	Fair
Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	Feb. 7	1709	AYC	A-1	Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana Pampanini-Gino Cervi	June, '53	June 27	1886		B	Good
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	Feb. 28	1742	AY	A-1	Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	Mar. 14	1759	AYC	A-1	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	Mar. 7	1751	AY	B	Good
P								
PACK Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	June 27	1887		AYC	Good
Paola & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	Feb. 14	1718			Average
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	June 16	1869			Very Good
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan., '53	Dec. 20	1646	AY	A-1	Good
Penny Princess (Brit.) (color) (382)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	Apr. 4	1782	AYC	A-1	Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	May 23	1846	AY	A-2	Fair
Perils of the Jungle (5214)	Lippert	Clyde Beatty	Mar. 20, '53					
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	Jan. 17	1685	AYC	A-1	Excellent
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	June 6	1863	AYC	A-1	Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	May 16	1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	Aug. 8	1942			Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	Feb. 21	1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	May 16	1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	Mar. 7	1750	AY	B	Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	Feb. 7	1710	AY	B	Good
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	Mar. 14	1759	A	B	Fair
Q								
QUEEN Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	June 13	1869	AYC		Excellent
R								
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	June 13	1870	AY	A-1	Fair
Ramuntcho (Fr.)	Davis	Louis Jouvet	Feb., '53	Mar. 14	1759			Average
Rebel City (5324)	AA	Bill Elliott	May 10, '53				A-1	
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	Dec. 20	1645	AY	A-2	Good
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	Apr. 25	1805	AY	A-2	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	July 25	1925		B	Very Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	Nov. 1	1590	AYC	A-1	Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	June 20	1879		A-2	Fair
Ring Around the Clock (Ital.)	Int. Film Assoc.	Nando Bruno-Lauro Gazzolo	May 18, '53	May 9	1830		A-2	Good
Road House	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53					
Road to Bali (color) (5209)*	Para.	Bing Crosby-Bob Hope	Jan., '53	Nov. 22	1613	AYC	A-2	Excellent
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	May 23	1846		A-1	Good
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	Jan. 3	1669	AY	A-1	Very Good
Roman Holiday (5228)	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	July 4	1901		A-2	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	May 2	1823		B	Very Good
Royal African Rifles, The (color)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	July 25	(S) 1927			
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	Dec. 27	1662	A	B	Good
S								
SAFARI Drums (5314)	AA	Johnny Sheffield	June 21, '53	June 27	1886		A-1	Good
Sailor of the King	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	July 18	1917			Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	Mar. 14	1757	A	B	Excellent
San Antonio (5203)	Rep.	Rod Cameron-Arleen Whelan	Feb. 15, '53	Mar. 7	1751	AY	A-2	Good
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	May 30	1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	June 6	1863	AY	A-1	Fair
Savage Mutiny (539)	Col.	Johnny Weissmuller-Angela Stevens	Mar., '53	Jan. 17	1687	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	Apr. 18	1798	AYC	A-1	Excellent
Sea Around Us, The (color)	RKO	Documentary	July 11, '53	Jan. 17	1686	AYC	A-1	Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	June 6	1862	AY	B	Good
Second Chance (color) (3D)*	RKO	Robert Mitchum-Linda Darnell	July 18, '53	July 18	1919			Very Good
Secret Conclave, The (Ital.)	I.F.E.	Henry Vidon-Tullio Carminati	May, '53				A-1	
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	Feb. 21	1733	AY	A-2	Very Good
Sequoia	MGM	Jean Parker-Russell Hardie (reissue)	June, '53					
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	Apr. 18	1799	A	B	Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philipe-Michele Morgan	May, '53	May 23	1846			Very Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	Mar. 7	1751			Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	Apr. 18	1797	AY	A-2	Excellent
She Had to Say Yes (form. Beautiful But Dangerous)	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	Nov. 1	(S) 1591		A-2	
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	Jan. 24	1693	AY	A-2	Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	June 27	1886	AY	A-1	Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	Feb. 7	1710	AYC	A-1	Good
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	May 16	1837	AY	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS L. of D.		Herald Review
				Issue	Page				
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m	Aug. 8	1943			Average
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1	Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn	(reissue) May, '53	108m					
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533	AY	B	Excellent
So Little Time (Brit.)	MacDonald	Marie Schell-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917		A-1	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2	Excellent
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1	Good
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766	AY	A-1	Average
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B	Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2	Very Good
Stella 17 (5224)	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River, The (color)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949			Fair
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B	Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686			Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1	Very Good
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1	Very Good
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637	AY	A-2	Very Good
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Varzi	May, '53	96m	May 30	1853			Very Good
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B	Fair
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943			Average
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2	Good
Sweethearts on Parade (form.									
Sweetheart Time (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934			Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687	AY	A-2	Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good
T									
TAKE Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Tall Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53	84m	Feb. 14	1717	AY	A-2	Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 8, '53	77m	Feb. 21	1733		A-1	Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	AY	A-2	Fair
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918		A-1	Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1	Excellent
Terror on a Train	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926			Good
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2	1823		B	Fair
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2	Very Good
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934			Very Good
Thunder Bay (color)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590	A	A-2	Fair
Thunder Over the Plains (color) (form. Come On Texas)	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718			
Thunderhoof	Col.	Preston Foster-Mary Stuart	(reissue) June, '53	77m					
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935			Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2	Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	May, '53	81m	June 6	1862		A-2	Good
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Topeka (5325)	AA	Bill Elliott	Aug. 9, '53						
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646		A-1	Good
Trader Horn	MGM	Harry Carey-Edwina Booth	(reissue) June, '53	120m					
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1	
Treasure of Golden Condor (C) (308)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	A-1	Good
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	A-2	Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2	Excellent
Twilight Women (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m	Aug. 8	1943			Average
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B	Excellent
Twozky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor
U-V									
VALLEY of the Headhunters	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926		A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good
W									
WAR of the Worlds (C) (5218)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903			Good
What Price Innocence (Ital.)	I.F.E.	Lyda Baarova-Otello Toso	May 1, '53	100m	May 9	1831			Fair
Wherever She Goes (Australian)	Mayer-Kingsley	Eileen Joyce-Suzanne Parrett	Jan. 27, '53	80m	Feb. 7	1711			Fair
White Goddess (5224)	Lippert	Jon Hall	Mar. 27, '53	73m	July 18	1919			Average
White Lightning (5326)	AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7	1751			Good
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669			Very Good
White Witch Doctor (color)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Winning of the West (571)	Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17	1687	AYC	A-1	Good
Woman They Almost Lynched (5204)	Rep.	John Lund-Audrey Totter	Mar. 2, '53	90m	Apr. 4	1781	A	B	Very Good
X Y Z									
YELLOW Sky, The (349)	20th-Fox	Gregory Peck-Anne Baxter	(reissue) Jan., '53	98m	Nov. 27, '48				Good
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1	Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942			Good

FEATURES LISTED BY COMPANIES—PAGE 1893, ISSUE OF JUNE 27, 1953
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FILM BUYERS RATING

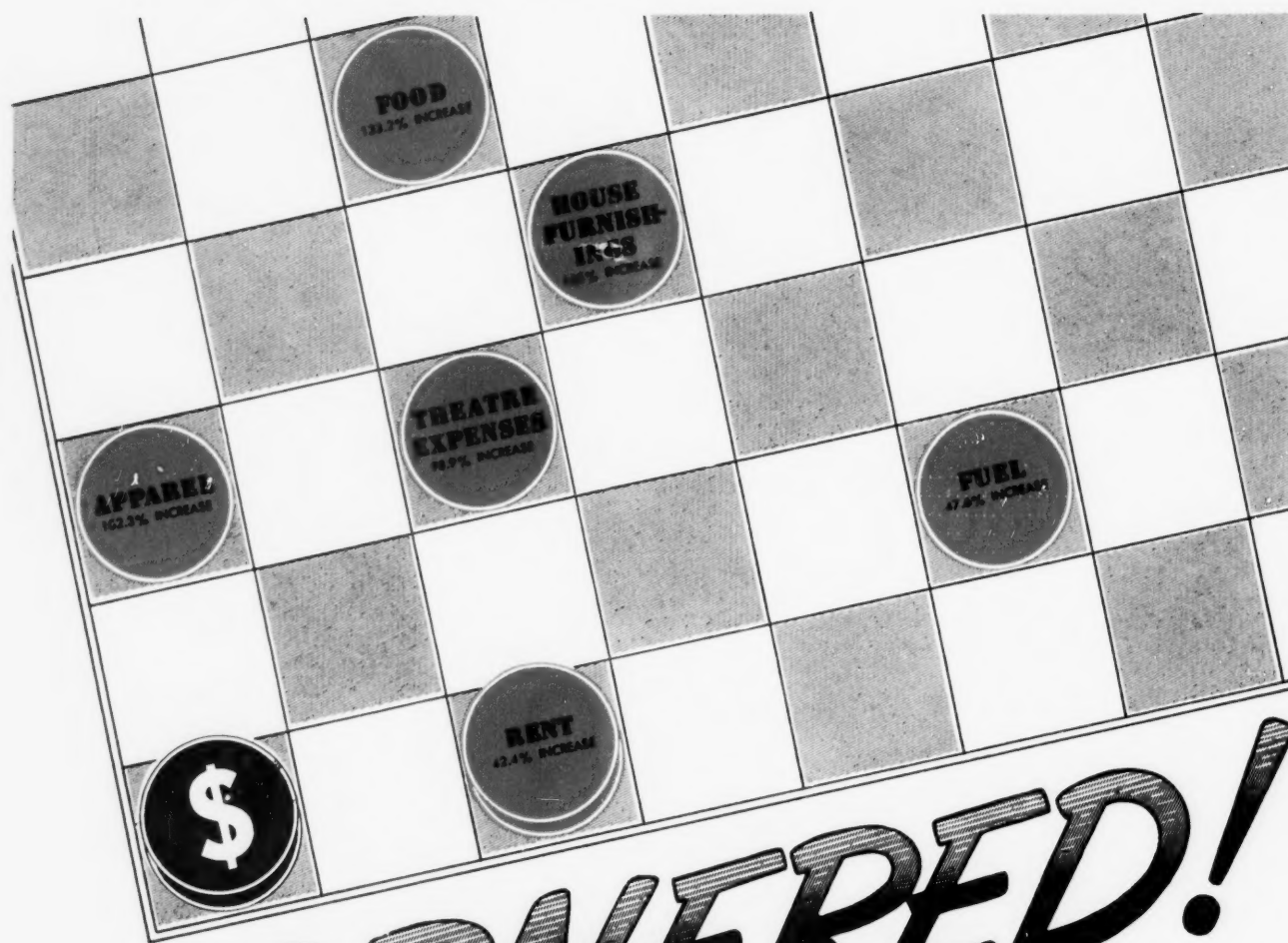
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 6,226 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PA
Abbott & Costello Go to Mars (Univ.)	—	9	30	30	3
All Ashore (Col.)	1	8	26	21	3
All I Desire (Univ.)	—	1	4	10	—
Ambush at Tomahawk Gap (Col.)	—	3	1	9	—
Angel Face (RKO)	—	2	32	23	8
*April in Paris (WB)	4	20	31	34	11
†Arena (3-D) (MGM)	—	1	2	5	1
*Bad and the Beautiful, The (MGM)	2	27	39	46	6
Battle Circus (MGM)	—	13	62	27	11
Beast from 20,000 Fathoms, The (WB)	6	23	11	8	1
Blue Gardenia, The (WB)	—	5	8	22	5
*Breaking the Sound Barrier (UA)	3	3	5	8	11
Bwana Devil (3-D) (UA)	18	15	4	5	1
By the Light of the Silvery Moon (WB)	1	31	51	17	4
Call Me Madam (20th-Fox)	3	24	36	42	21
Charge at Feather River (3-D) (WB)	8	4	1	2	—
City Beneath the Sea (Univ.)	2	1	17	21	9
Code Two (MGM)	—	3	10	—	1
Column South (Univ.)	—	3	10	14	1
Come Back, Little Sheba (Para.)	13	38	24	9	1
Confidentially Connie (MGM)	—	1	19	24	12
Count the Hours (RKO)	—	—	4	1	7
†Cow Country (AA)	—	2	1	2	1
Cry of the Hunted (MGM)	—	—	9	4	—
Dangerous When Wet (MGM)	1	19	14	—	—
Desert Legion (Univ.)	—	7	21	34	1
Desert Rats, The (20th-Fox)	—	5	9	19	1
Desert Song, The (WB)	—	1	21	17	1
*Desperate Search, The (MGM)	—	1	23	5	4
Destination Gobi (20th-Fox)	—	4	30	42	6
Down Among the Sheltering Palms (20th-Fox)	—	1	27	19	5
Dream Wife (MGM)	—	6	10	5	—
Fair Wind to Java (Rep.)	—	1	8	12	6
Farmer Takes a Wife (20th-Fox)	—	7	10	4	—
Fast Company (MGM)	—	—	7	6	2
Fort Ti (3-D) (Col.)	11	7	7	1	—
Fort Vengeance (AA)	—	—	1	5	4
*Four Poster, The (Col.)	4	2	2	5	6
Francis Covers the Big Town (Univ.)	1	15	5	1	—
Girl Next Door, The (20th-Fox)	—	4	12	6	—
Girl Who Had Everything (MGM)	—	5	16	11	1
Girls in the Night (Univ.)	—	10	14	—	3
Girls of Pleasure Island (Para.)	2	11	22	12	1
Glass Wall, The (Col.)	—	2	1	3	2
†Glory Brigade, The (20th-Fox)	—	1	3	3	1
†Great Sioux Uprising, The (Univ.)	1	1	5	2	—
Gunsmoke (Univ.)	2	21	31	24	1
Hans Christian Andersen (RKO)	17	26	3	1	1
Hitch-Hiker, The (RKO)	—	4	6	5	—
House of Wax (3-D) (WB)	50	19	4	2	1
I Confess (WB)	—	9	17	30	11
I Don't Care Girl, The (20th-Fox)	—	10	33	34	7
I Love Melvin (MGM)	—	7	44	40	14
*I'll Get You (Lippert)	5	1	—	1	—
Invaders from Mars (20th-Fox)	—	9	8	12	7
†It Came from Outer Space (3-D) (Univ.)	2	2	1	1	—
It Happens Every Thursday (Univ.)	—	2	13	16	1
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	—	—	17	10	5
Jalopy (AA)	2	7	8	—	4
Jamaica Run (Para.)	—	1	8	13	1

	EX	AA	AV	BA	PA
Jazz Singer, The (WB)	—	—	22	21	44
Jeopardy (MGM)	9	23	14	20	8
*Kansas City Confidential (UA)	—	5	9	5	7
Kansas Pacific (AA)	—	—	3	13	6
Lady Wants Mink (Rep.)	—	—	3	5	7
Last of the Comanches (Col.)	—	1	16	34	5
Law and Order (Univ.)	—	5	18	27	—
†Let's Do It Again (Col.)	—	3	3	7	—
Limelight (UA)	—	2	—	—	4
Lone Hand (Univ.)	—	10	31	14	—
Ma and Pa Kettle on Vacation (Univ.)	47	32	28	20	—
Magnetic Monster, The (UA)	—	—	1	5	2
Man Behind the Gun (WB)	3	16	32	16	1
Man in the Dark (3-D) (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)	—	—	5	13	3
Meet Me at the Fair (Univ.)	—	11	37	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	62	35	6	2
Moulin Rouge (UA)	15	27	9	16	4
Naked Spur (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	—	5	38	39	2
Never Wave at a Wac (RKO)	4	38	47	7	9
Niagara (20th-Fox)	7	46	45	18	11
Off Limits (Para.)	2	16	38	23	—
Peter Pan (RKO)	34	17	3	2	—
Pickup on South Street (20th-Fox)	—	39	11	4	4
Pony Express (Para.)	—	21	24	8	1
Powder River (20th-Fox)	—	5	14	21	—
President's Lady, The (20th-Fox)	11	20	44	20	13
Prince of Pirates (Col.)	—	—	3	6	—
Queen Is Crowned, A (Univ.)	3	7	—	1	4
Raiders of the Seven Seas (UA)	—	1	1	8	2
Redhead from Wyoming (Univ.)	—	5	42	22	6
Remains to Be Seen (MGM)	—	4	22	6	1
Ride the Man Down (Rep.)	1	8	15	15	6
Rogue's March (MGM)	—	—	9	11	5
Salome (Col.)	9	34	11	1	—
San Antonio (Rep.)	—	—	5	5	4
Sangaree (3-D) (Para.)	3	6	2	—	—
†Savage Mutiny (Col.)	—	—	3	5	—
Scandal at Scourie (MGM)	—	2	5	8	2
Scared Stiff (Para.)	14	29	4	2	—
Seminole (Univ.)	—	22	26	16	3
Serpent of the Nile (Col.)	—	—	2	10	1
†Shane (Para.)	7	1	—	—	—
She's Back on Broadway (WB)	1	11	31	40	10
Silver Whip (20th-Fox)	—	1	26	16	5
Small Town Girl (MGM)	—	9	29	50	3
Snows of Kilimanjaro (20th-Fox)	28	56	15	3	1
Sombrero (MGM)	1	4	16	46	3
South Sea Woman (WB)	—	6	20	6	—
Split Second (RKO)	—	1	18	14	2
Star, The (20th-Fox)	—	—	15	17	29
Stars Are Singing, The (Para.)	—	4	25	27	13
Stooge, The (Para.)	31	44	37	8	1
Story of Three Loves, The (MGM)	—	3	2	1	3
Take Me to Town (Univ.)	—	8	12	7	1
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	—	4	12	16	15
*Thief of Vanice (20th-Fox)	—	2	8	7	13
Titanic (20th-Fox)	2	36	27	9	2
Tonight We Sing (20th-Fox)	—	8	2	4	9
Treasure of the Golden Condor (20th-Fox)	—	7	41	42	6
Tropic Zone (Para.)	—	7	20	25	6
Trouble Along the Way (WB)	2	9	24	53	11
Vanquished, The (Para.)	—	—	11	7	3
White Witch Doctor (20th-Fox)	11	13	5	1	—
Woman They Almost Lynched (Rep.)	7	8	13	4	1
Young Bess (MGM)	1	13	21	16	3



CORNERED!

Yes, it's a pretty tight spot your DOLLAR is in...*checkmated* at every turn by high prices...*trapped* by increasing costs!

The pattern is explained, to a large extent, by the Bureau of Labor Statistics report that your *Cost-of-Living* has jumped 98.9% since 1939...with FOOD, FUEL, RENT and APPAREL leading offenders...while Exhibitors Digest adds to the bad news, the information that the cost of THEATRE EQUIPMENT and SUPPLIES has moved forward 90.8% ahead of 1940! It puts your badly cornered DOLLAR in a pretty tough spot.

However, you'll note that you *have* been *one* jump ahead... during all these years of rising costs...if you *compare* the *negligible increase*, IF ANY, you've received from NSS.

Yes, COMPARE *all* your costs, with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY